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A

DESCRIPTION

OF THE

WORKS

Of the Ingenious DELINEATOR and ENGRAVER

WENCESLAUS HOLLAR,

DISPOSED INTO

CLASSES of DIFFERENT SORTS;

WITH

Some Account of His LIFE.

Printed in LONDON, for the EDITOR *G. V.*
A Member of the SOCIETY of ANTIQUARIES.
MDCCXLV.

MVSEVM
BRITAN
NICVM

107

TO THE

MOST NOBLE LADY

MARGARET-CAVENDISHE,

Duchess of *Portland*.

MADAM,

THE Observations of ancient Orators say, that the Imitation of a most absolute Beauty is ever most hard and difficult; so the Similitude of a perfect Beauty is as rarely seen as the Beauty itself: *Ovid* expresseth the same, when speaking of *Pygmalion* (a famous Sculptor) who carv'd the Snow-white Ivory Image with such skilful Dexterity, that it was altogether inimitable --- *operisque sui concepit amorem.* Another Author says, " Such

" as

" as carve Images, having gathered all
" that in ſeveral Bodies is reputed to be
" moſt perfect and fair, bring it, by the
" means of their Art, into one ſingular I-
" mitation and well-proportion'd Beauty."
Tully ſays, " Man himſelf is born to con-
" template, and to imitate the World, he
" not being in any manner of way perfect,
" but only a ſmall Parcel of what is per-
" fect." ---- So, in ſome degree, for the Honour of another ſort of Sculpture.

This Account of the Works of HOLLAR contains a particular Deſcription of each *Print* done by this rare Artiſt, either from his Drawings of *Plans*, *Proſpects*, or *Portraits*; *Habits* and *Dreſſes*; *Churches*, *Monuments*, and *Antiquities*, *etc.* or from Deſigns by famous *Italian*, *German*, *Dutch*, and *Engliſh* Maſters: ſome done from the famous Collection of King *Charles* I. and eſpecially from thoſe belonging to that Noble *Mæcenas*, *Thomas* Earl of *Arundel*, the foremoſt of *Engliſh* Noblemen who cultivated thoſe rare and valuable

Monu-

Monuments of Antiquity, from all Parts of the Learned World into this Nation.

He it was that brought and ſupported HOLLAR in *England:* and from his Encouragement principally, and his immenſe Treaſure of rare Original Pieces of Art, has been produced theſe ſo much admired Works, now collected by the Curious abroad, as well as in *England.* Here indeed his Works moſt abound; and as Artiſts in other Countries have been renown'd where they moſt reſided, ſo HOLLAR undoubtedly was ſo much employ'd by his Patrons, and for the Illuſtration of the Hiſtory of *England*, that of his Works in all kinds, various Collections have been made, which gave birth to this Publication, by the generous Patronage of Your GRACE's moſt Noble Father, the late Earl of OXFORD, whoſe great Acquiſitions of this Maſter's Works were numerous beyond all Compariſon: Thoſe carefully ſelected, and the Additions ſince made by Your GRACE, renders it now the moſt compleat Collection known.

Theſe

These Amusements (permit me to observe) are the least Part of Your GRACE's Noble Genius: Your early Inclination to the Love of such Arts, guided your Pencil to the producing several surprizing Works; of which my Weakness to express, and your known Unwillingness of having published, obliges me to pass over in Silence; acknowledging Your beneficent Goodness; and with the most humble Duty desiring Your GRACE's Protection to these Endeavours of,

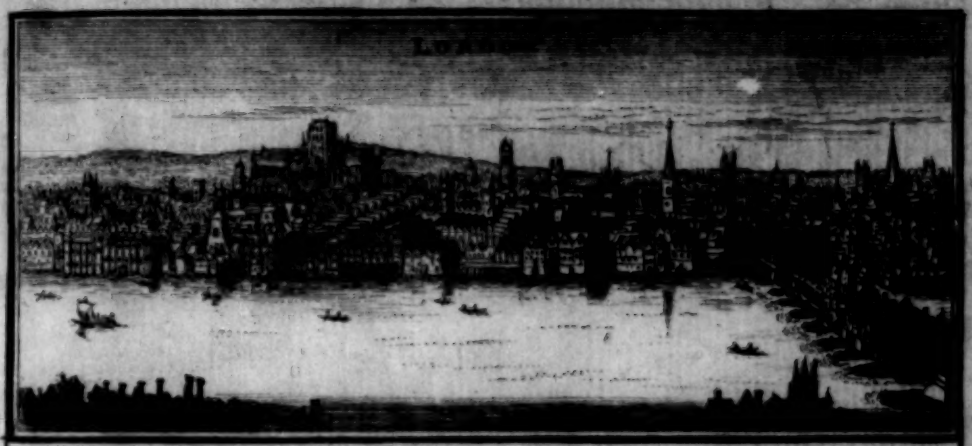
MADAM,

May it please Your GRACE;

Your most obedient,

and most humble Servant,

G. VERTUE.

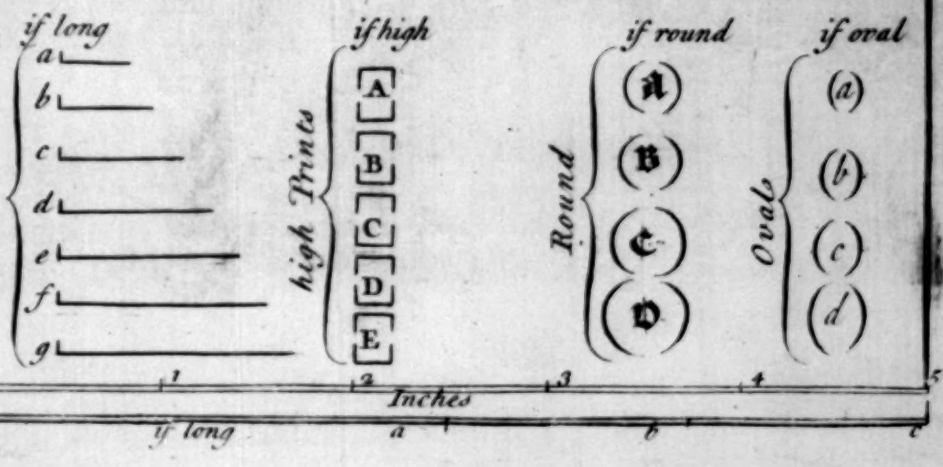


A Table of HOLLAR'S *Works divided into* CLASSES, *to distinguish the Several Dimentions of the Prints.*

CLASS.	CLASS.	CLASS.
I. *Religious Subjects.*	V. *Italian designs.*	X. *Insects, Shells.*
II. *Historys, Fables.*	VI. *Landskips Dutch.*	XI. *Animals, V. Avont's boys.*
III. *Mapps, Planns.*	VII. *Habits of Nations.*	XII. *Vases, Seals, Medals.*
IV. *Ships, Sea-prospects*	VIII. *Portraits.*	XIII. *Muffs, Swords.*
	IX. *Churches, Monuments*	XIV. *Titles of Books.*

Remarks if Printed in sheet plates ..... *sh.*
if half-sheets ..... *hsh.*
quarter ..... *4.°*
octavo ..... *8.°*

other Signatures to express the different bigness of small Prints



CLASS I.

Religious Subjects of the Old and New Teſtament, and Death's Dance.

ST. Chriſtopher (a ſmall piece) *Alb. Durer.*	[B]	1642
St. George. *A. Durer.*	[B]	—42
Our Saviour on the Croſs. *A. Durer.*	[B]	—42
A Woman at full length, crowned, in an Ermin Mantle and a Chalice in her Hand, with the Euchariſt in it. *H. Holbein inv.*	4°	—47
Our Saviour and the Virgin (in a ſmall round)	(𝔄)	
David playing on the Harp before Saul. *H. Holbein inv.*	(𝔄)	—38
Juda and Thamar. *Holbein inv.*	(𝔄)	—40
David killing Goliah (in a ſmall ſquare) *H H.*	g———	
David delivering a Letter to Uriah to carry to the Army (in the like Size.) *Holb. inv.*	g———	—38
The Deſcent from the Croſs. *HH. inv.*	4°	—40
Solomon viſited by the Queen of Sheba. *H. Holb. inv.* ex Coll. Ar. The original Drawing is now in the royal Collection in Kenſington Palace.	h. ſh.	—42
Holbein's Death's Dance, thro' the various States of Life, (in thirty Prints, ſmall ſquare Form.) *Abr. a Diepen-*		

becke

becke inv. the Decorations and Borders.		1651
A Reverfe of the firft Print.		
The Holy Family, ex Coll. Arund. *Perino del Vago inv.*	4°	—42
A Scripture Figure of St. John fitting on a Rock, one Hand pointing to Heaven, a Crofs in the other. *A. Corregio inv.*	4°	—42
A large Scripture Piece of our Saviour and St. Thomas. *Fr. Salviati inv.* ex Coll. Arund.	fh.	—46
Another, in the like Capital Manner, of King Ahafuerus and Queen Efther. *Infcript. wanting.*	2 fh.	
St. Francis in the Defert; *A. Brower pinxit.*	h. fh.	
The fame St. Francis fmaller.	8°	
A Reverfe of the fame		
St. Erpho xvii^th^. Bifhop of Munfter.	8°	
The Decollation of John the Baptift, in a fmall Oval, from *Elfheimer.*	*(a)*	—46
A Reverfe of the fame.		
Two of the Apoftles St. Laurence and St. John, after *Elfheimer.*	8°	—50
A Scripture Piece of our Saviour tempted in the Defert, after *Elfheimer.*	4°	
Toby guided by the Angel, after *Elfheimer.*	b —	
St. Mary Magdalene. *Egid. Sadeler delin.*	h. fh.	—46
A Magdalene praying before a Crucifix in a Cave, her Elbow on a Death's Head, Roots lying by her: Angels with the Crofs above, *&c. Van Avont inv.* A large Sheet.	fh.	
The Virgin Mary and our Saviour re-		

ceiving

ceiving the Cross, *&c. Jo. Hintz inv.* [*N. B. This has been thought (through mistake) the first Piece that* Hollar *ever etch'd, he being then but twenty Years old.*]	4°	1627
A small Oval of a Woman, with Hands folded in a penitential Posture	(*a*)	
An *Ecce Homo*, in small square; this Cypher WE[a]	[A]	—25
Another of the same Size, a Woman half length in a penitential Posture, as before, with this Cypher WE[a]. [*Q. if Hollar's Date*]	[A]	1625
The Virgin Mary and the Infant in her Arms sitting against a Tree. *A. Durer*, 1513. *W. Hollar.* [*This is the earliest Date of Hollar's Works with his Name to it at length*]	[B]	1626
A small Magdalene, with a Cross and Book before her. After *Holbein.*	(𝔄)	—38
Death's Dance thro' all Degrees in one Plate. [*Q. if the same as in Dugdale's St. Paul's*]	h. sh.	
The Virgin Mary suckling our Saviour. *J. Rottenhamer pinx.*	h. sh.	—47
Salvator Mundi. After *Leonard da Vinci.*	h. sh.	—50
An elegant Representation of King Richard II. (in his Youth) at his Devotion; painted on two Tables: In one he is represented kneeling by his three patron Saints (St. John Baptist, K. Edmund, and K. Edward the Confessor) having a Crown on his Head, clad in a Robe adorn'd with		

[a] Winceslaus Hollar Pragensis Excudit.

 white

white Harts and Broom-Cods, in allusion to his Mother's Arms, and his own Name of Plantagenista. Thus he is praying to the Virgin Mary with the Infant in her Arms (on the other Table) surrounded with Christian Virtues, in the Shape of Angels, with Collars of Broom-Cods about their Necks, and white Harts on their Bosoms; one holding up a Banner of the Cross before them, and on the Ground are Lillies and Roses. Verses at bottom, compos'd by Hen. Pecham, explain the whole Picture. And it is express'd at Top to be etch'd from an ancient Original Painting in Colours, and then dedicated to King Charles I. is now in the Possession of the earl of Pembroke*.	h. sh.	1639
The first Letters of the Alphabet, viz. A B C D E F, in Capitals, adorn'd with small figures of Death's Dance.	[B]	
Three Plates of Death's Dance, from the Set after *Holbein*, with four *Latin* Verses at bottom. [*See also another, page* 6]	[B]	
The Honour of the Cross in the Adoration of Helen and Constantine.	[A]	
The Virgin and her Son. From *A. Durer*; with a Greek Verse from Luke ii. 27. [*This one of the first Works of W. Hollar.*]	[A]	1625
Abraham and Melchisedech.	f——	—74
Ecce Homo, with Thorns on his Head. [*The Head only*]	h. sh.	

* The Tables or Pictures, are about 18 Inches high, both joined together.

Salvator

Salvator Mundi, in a fmall Oval.	(a)	
Eighteen Common Prayer Book Cuts, of the Nativity, Baptifm, Raifing the Widow's Son, Healing the Woman's Iffue, turning the Buyers and Sellers out of the Temple, Giving Sight to the Blind, Accufing the Adultrefs, and Conference with the Samaritan Woman at the Paffover, Appearing to his Difciples going to Emmaus, the Transfiguration and Afcenfion.	8°	
Sixteen Cuts for the Common Prayer, of a fmaller Size, after *Holbein*; defign'd to fatirize the Religious of the Romifh Church, as the Perfecutors of Chrift; being habited like the Pope, Bifhops, Monks, and Friers; with four Englifh Verfes at the bottom of each.	4	
An *Ecce Homo*, a capital Piece, in a Table of near twenty Figures at full Length. *Titian pinx.* 1543.	[B] 2 fh.	1650
Chrift on the Crofs, Angels catching the Blood from his Wounds. A capital Piece, after *Vandyke*. A large Sheet.		—52
St. Paul preaching to the Gentiles.	8°	—53
The Body of Chrift taking down from the Crofs to be buried; with the Sepulchre in view.	8°	
Three Scripture Pieces from Genefis xviii. &c.	a —	—74
Eight Cuts for the Common Prayer, after *Stella* and *Palma:* One, the Wife Men worfhipping: Another, Jefus in Agony at the Sight of the		

Inftruments

Instruments of his Passion.	8°	
An Ecclesiastical Tree, representing on the Branches, the many and high Degrees of Men, who have followed the rule of St. Bennet; out of whose Figure it springs; accompanied on each side with St. Gregory, St. Austin, St. Cuthbert, and St. Dunstan. *As in Dugdale's Monasticon Anglicanum.*	h. sh.	
One of the Emblems of Death's Dance, without the Border; and four Latin Verses at bottom, the Rich Man disregarding the Prayers of the Poor. After *Holbein.*	[B]	
A Representation of the holy Reliques preserved at Aix la Chapelle. In twenty-nine Compartments, in one Sheet.		
A Sacrifice by Angels: The Devil tempting our Saviour in one Corner of the Desart.	b —	1652
Six Days of the Creation.	[C]	
B. Philibertus and St. Agatha.	[C]	
A Communion Table. *Emblem* 3.	[C]	
St. Joseph leading our Saviour.	[C]	
The Transfiguration on Mount Thabor.	[C]	
A miraculous Image of the holy Virgin fastned to a Tree.	[D]	—48
Another smaller.	[B]	—48
A Monk sitting under a Tree, with a Book in his Hand: And a distant View of Thong Castle.	8°	
Revelations; vii. Lights or Lamps, the Holy Lamb.	4°	

The

The Trinity, Father, Son, and the Dove.	[B]	
The Virgin Mary embracing the Child: The City Cambray, in ſmall, at a Diſtance.	8°	1696
Arcæ Noachanæ figura and the Deſcription. St. Bruno.	h. ſh.	
The Augſburgh Confeſſion; Martin Luther and the Elector of Saxony: with a Candleſtic of ſeven Branches.	h. ſh.	
Thirty ſix ſmall Scripture Stories, beginning with Adam and Eve drove out of Paradiſe.	a —	
Four of the Days of the Creation (ſquare)	b —	
Two other Days (longer)	c —	
The ſolemn League and Covenant for Defence of Religion and the King, *&c.*	ſh.	
A lighted Candle in a Candleſtick, with a Crown: At bottom, *Sacra Nemeſis*, a Woman ſtriking ſome Flies with a Flap; and an Eagle flying towards her.	4°	
A Magdalene lying at length in a Cavern.	d —	
Quakers Meeting, a ſquare ſheet.		
St. Catherine, in half Length, from *Raphael Urbin*, ex Coll. Arundel.	h. ſh.	
A Poem on ſacred Contentment.	ſh.	
The Holy Virgin appearing to St. Norbert, and cauſing white Robes to be brought him by Angels: At the bottom an Inſcription, beginning—*Diva Virgo.* After *Diepenbecke.*		
St. Fiacre invoked by the Princes of England. A little Piece.		

CLASS

CLASS II.

Histories, Fables, and Emblems.

SELEUCUS his strict Execution of his Law against Adultery, upon his own Son. From the Original in the Arundel Collection, by *Julio Romano*, with Verses under it by *Henry Pecham*.	sh.	1637
A Reverse of the same.		
The Daughters of Aglaura returning from the Fields, their Heads adorn'd with Flowers, and Baskets full in their Hands, to offer them at the Temple. *Elsheimer pinx.*	(*b*)	
+ The Satyr and Traveller. From *Elsheimer*.	f —	—44
+ Pallas with the Arts about her. After *Elsheimer*.	a —	—46
+ Juno on her Throne, *&c.* After *Elsheimer*.	a —	—46
+ Venus. After *Elsheimer*, ex Coll. Arund.	a —	
Another, a little different.		
A Reverse of the last.		
+ The Fable of the Goddess Latona. After *Elsheimer*	c —	—49
A Reverse of it.		
+ The Fable of Stellio metamorphos'd by		

Ceres

Ceres into a Lizard, from Ovid. After *Elsheimer.*	h. sh.	1646
A Reverse of the same.		
An Emblem of Humility in the two Goats on the Bridge. *G. Flogl. pinx.*	(𝔅)	—49
The Fable of the Satyr and the Porrage.	f ——	
The Fable of the Horse and the Lion.	f ——	
An emblematical Piece of the Rat and Cockatrice.	f ——	
Another signifying the Nature of Flatterers, in the Camelion.	f ——	
These four last belong to one Sett.		
Eleven *Emblemata Nova*, in a Frontispiece with ten more Plates of Emblems, with Latin Verses and Titles explaining them. [*Probably one wanting.*] One shews the Expediency of making a Beginning; another, of the Honour Youth are led to, by flying from Bacchus and Venus; another of the Blessings of Temperance; another, illustrating the Danger of Grandeur, in the Story of Damocles, with the Sword of Dionysius hanging by an Hair over his Head while he was feasting; another of the Virtue of Mediocrity, shewing Plenty standing in the Midst between Profuseness and Parsimony, further illustrated by the Fable of Dædalus and Icarus, *&c.*	8°	
An Emblem of the Orange Tree supported by the English and Belgic Lions, with the Rose Trees in view. Latin and English Verses underneath	h. sh.	—41

In Bagfords Collection Harl. MS. 5921 fol. 103.

The Form and Manner of Archbishop Laud's Tryal in the House of Peers.	h. sh.	1641
The true manner of the sitting of the Houses of Lords and Commons, upon the Tryal of Thomas earl of Strafford, &c.	h. sh.	
The Manner of the Execution of Thomas Earl of Strafford Lord Lieutenant of Ireland on Tower Hill, 12 May 1641.	h. sh.	
The Proclamation of Peace between Spain and the States General before the Stadt House at Antwerp.	h. sh.	—48
An emblematical Representation of the Plenty flowing from the said Peace to the Empire, France, and Spain. *Corn. Schut. inv.*	sh.	
An Emblem of Civil Discord; represented by the Amphisbœna, or Serpent, with a Head at each End: The Pyramids in Prospect, &c.	f——	—43
Ars Baculus Vitæ; an emblematical Figure to represent the Safety and Ornament of Art in Prosperity or Adversity.	[A]	
A Satyr upon Chemical Medicines, a Man lying in his Bed, a Coffin covered with a Pall.	a—	
Fortune on a Globe, Cup, &c. in one Hand, an Eel in the other ⅊ 1555. WE.	[A]	—26
A military Procession relating to some History in the Time of our civil Wars.	d—	
An Army drawn up in Batalion, with		

Carriages

Carriages, &c. seeming part of the same History. [*Q. if these two last be Hollar's Work.*]	d—	1626
The Coronation of King Charles II. at Westminster.	sh.	
A Representation of William the Conqueror's constituting Robert Marmion Governor of Tamworth Castle, as painted in the East Window of the Chancel; with the Effigies subjoin'd on the same Plate of a Knight of the Family of Ferrers and his Wife, &c. kneeling; as in the North Window of the Church.	h. sh.	
The Manner of Maximilian King of the Romans sitting at Dinner on the Day of his Investiture with the Order of the Garter; and		
The Manner of Ferdinand Prince of Spain's sitting at Dinner on the Day of his Investiture. [*Both in one Plate.*]	h. sh.	
A Representation of the Combat in Paris between John de Astley and Peter de Masse, Aug. 29. 1438. Also the Combat in Smithfield between the said John Astley and Sir Philip Boyle, Jan. 30. 1441.	sh.	
A View of the Fireworks near Stockholm perform'd to celebrate the Investiture of Charles of Sweeden with the Order of the Garter, *Anno* 1669.	sh.	
An Angel holding up a Cross with a Crown upon it, and leading a Youth, who has a Snake encircled about his Hands, and a Bird upon that; an		

emble-

	emblematical Device *perhaps of Eternity.*	e—	
	Four Prints of Ogilby's Homer. *F. Clein inv.*	h. sh.	1656
1.— 27 +	Forty five Prints of Ogilby's Virgil. *F. Clein inv.* One is a Figure reaching a Bough, engrav'd by *Faithorne*, the Landskip by *Hollar*. [*There are two more of this Set not by Hollar.*]	h. sh.	—52 and —54
+	The Set of Prints to Sir Robert Stapleton's Translation of Juvenal in Folio, after *E. Streeter*, *J. Dankers*, and *F. Barlow.*	h. sh.	—58
	Ten Plates of the Story of the Ephesian Matron, in Folio.		—66
1.— 6 +	A Set of Æsop's Fables in eighty Plates Folio, by *Ogilby*. [*Whereas there are but fifty seven by Hollar.*]		—64 —65
	Another Set of Fables, a Size bigger, being nineteen in Number.		
	Another Fable of a small Set, a Hern and a Wolf.	c—	
	Templum Honoris; Armatura fortium. Templum Laboris. Within a Circle is a Labyrinth, Via virtuti nulla est, &c. a large Sheet.		
+	A Man sitting leaning his Head on his Left Hand pensive, his Cloak doubled with Depictions of Women's Faces, Whores of all Kinds, a little Monkey sitting by him. This is to represent the Vice of Lechery.	h. sh.	
	Fable of the old Man letting his Son ride the Ass, with Latin and Dutch Verses.	a—	

An

An Hofpital for People in all Degrees of Life or Bufinefs.	h. fh.	
This Canon is fealed, &c. feveral Men ftanding, a Bifhop firing of a Canon.	h. fh.	
King Charles I. kneeling——a Rock in a Storm.	8°	1649
A March of Soldiers turning about, a Waggon at laft. Englifh Verfes at bottom.	h. fh.	
Generaliffimo Hertog. van Fridland, Feb. 25. 1634. a dark Piece fighting, in four Stories.	h. fh.	
An Emblem. *Sacra Nemefis,* a Candle lighted, an Eagle, a Spider and a Woman; *fee* Clafs I.	4°	
A folemn League and Covenant, in feveral Divifions.	fh.	
Hugh Lupus fitting in his Parliament.	h. fh.	
Pompe Funebre de M. Jean Baptifte de Taffis.	fh.	—45
Opinion fitting in a Tree; Verfes in Englifh; a Conference between Opinio and Viator; a Gentleman ftanding on one Side of the Tree, and on the other fide a Fool watering the Tree.	h. fh.	
A Patentee; the Picture of him ftanding, Woolfs-head, hooked Fingers, fcrew Legs, Bags of Money, &c.	h. fh.	
A Fountain of Pleafures for feven Days, repreferted in a large Sheet. Beauty, Gardens, &c. to the Memory of Johannes Holman. *Diepenbecke delin.*		

A Battle

A Battle or Army of Sweden againſt Oppenheim.	ſh.
+ *Deorum Græcanicorum Genealogia*, only Names in Squares.	ſh.
Q. Mary of Medices, K. Charles I. and his Queen ſtanding. The Mayor of London kneeling.	h. ſh.
+ *Fons Signatus*, a large Building repreſenting the liberal Arts, and a Fountain ſupported by the Women, a Proof (ſo far) done by *Hollar*.	
+ An Emblem of a Man ſtanding, going between warlike Arms, and Nature of Animals, a Leopard, a Dragon Serpent and a Lamb.	[B]
An Alluſion. The Stadthouſe in Amſterdam —— Multitudes of People, Men and Women, ſtanding cloath'd in the Habits of ſeveral Nations, being land and amphibious Animals, Monkeys and Frogs. *Hollar*.	
Before the Statues or Pedeſtals of Jupiter, Juno, Mercury and Neptune, are Multitudes of People.	h. ſh.

CLASS

CLASS III.

Mapps, Plans, Views, and Prospects.

LONDON in a large View, two Yards and half long, from Westminster to beyond St. Catherine's, with Latin Verses at the bottom, by by *Edward Benlowes*, Esq; dedicated to Queen Henrietta Maria and William Prince of Orange, and sold at Amsterdam by *Corn. Danckers.*	7 sh.	1647
The Royal Exchange of London, with Latin and English Verses in the Compartment for the Title; and appendant thereto, Sir Thomas Gresham's Head as in a little Medal.	sh.	—44
Another View of the Royal Exchange (smaller.)	e——	
A View of the Tower of London.	e——	
The Piazza in Covent Garden.	e——	
St. Mary Over's Church in Southwark. [*These last four are one Set.*]	e——	—47
Lambeth House, (long half Sheet.)		—47 In the Cracherode Collection 113
White Hall.		
Civitatis Westmonasteriensis pars. [*being the Parliament House, Hall and Abby.*]		In the Cracherode Collection. 113
Westminster Hall. [*These four are of a Size, and a different Set.*]		47 —47

A small

+ A ſmall View of London from over the Water, chiefly below Bridge, and as far as St. Paul's.	c—	
+ A ſmall View of Lambeth and Whitehall.	c—	
+ A ſmall View of Tothill Fields.	c—	
+ A ſmall View of Windſor Caſtle. [*Theſe four are another Set.*]	c—	1644
— Iſlington by the Waterſide.	b—	—65
+ A View of London by Iſlington.	b—	—65
+ Another Proſpect by Iſlington.	b—	—65
— Proſpect on the North Side of London.	b—	—65
— The Waterhouſe at Iſlington.	b—	—65
+ Another View of the Waterhouſe by Iſlington. [*Theſe laſt ſix are a Set.*]	b—	—65
+ A Proſpect of and from Greenwich for many Miles, to London, &c. (near a Yard long) with four Latin and four Engliſh Verſes thereon.	2 ſh.	
+ A View of Richmond.	h. ſh.	—38
In the Cracherode Collection 173 — A Proſpect of Arundel Town and Caſtle Weſt Side.	h. ſh.	—44
A Proſpect of the Inſide of the Gatehouſe next the Court at Waerton, being the north Side. *Richard Hall delin.*	4°	—76
London in a ſmall Ground Plan of one Mile in an Inch.	c—	
+ London from the Top of Arundell Houſe.	b—	
— A Map or Ground Plot of the City of London and the Suburbs, within the Juriſdiction of the Lord Mayor, ſhewing the preſent Condition ſince the laſt ſad Accident of Fire: The blank		

Space

Space fignifying the burnt Part, and where the Houfes are expreffed yet ftanding. With a general Map or Ground Plot of the whole City of London and Weftminfter, and all the Suburbs, (in a little Compartment below) by which may be computed the Proportion of what is burnt with what is ftanding, (in a fmall Sheet.)	fh.	1666
A new Map (or Ground Plot) of the Cities of London and Weftminfter, and the Borough of Southwark, with their Suburbs, fhewing the Streets, Lanes, Alleys, Courts, with the other Remarks, as they are now truly and carefully delineated; and the Profpect of London, as it was flourifhing before the Deftruction by Fire over it. Sold by *Robert Green* and *Robert Morden*, (a large Sheet.)		—75
London, without any other Title or References) in a fmall Ground Plot.	c —	
A Map of both Cities, London and Weftminfter, before the Fire, with References, (about the fame Size.)	d—	
London, and the Liberties of Weftminfter, another Ground Plot, with References, *(fomewhat larger.)*	e —	
London, (infcrib'd in a Compartment, with a Diftich in it, fhewing this to be the Landfkip and true Profile) with References, (*about the Size of half a Sheet.*)	h. fh.	
A true and exact Profpect of the famous City of London, from St. Mary		

Overies Steeple in Southwark, in its flourishing Condition, before the Fire: In a View about three Fourths of a Yard long; and underneath, (in the same Plate) another Prospect of the said City taken from the same Place, as it appeareth now after the said Calamity and Destruction by Fire, of the same length.	2 sh.	1666
The Prospect of London, and Westminster, taken from Lambeth: Beginning at Peterborough House and ending at St. George's Southwark; in a large Draught of four Sheets, the whole about a Yard and three Quarters long with Figures and Letters referring to the chief Buildings mention'd at bottom, *no date.*		
A New Map of the Cities of London, and Westminster, with the Borough of Southwark; and all the Suburbs (*being a Copy*) shewing the several Streets, Lanes, Alleys, and most thorough-Faires. Being a ready Guide for all Strangers to find any place therein. Drawn first by W. Hollar, *in* 1675. Sold by Robert Greene.	2 lar. sh.	
A Map of the Isle of Man with six little Prospects about it of the Island and principal Places in it, (*as in Chaloners Treatise of this Island joyn'd to King's Vale Royal of Chester, Fol.* 1656.) *The Prospects only seem of Hollar's etching.*	d —	—56
A Prospect of Glastonbury Town from		

the

the South-West, dedicated to Elias Ashmole.	h. sh.	
Another of Glastonbury from Compton Hill, with the Plan of the Abby, dedicated to T. Stanley, Esq;	h. sh.	
London, a small Prospect, long and round at the ends.	f —	
Four several Prospects of Elizabeth Castle in the Isle of Jersey.	b —	1650
Five Views of Dover, as Dover Cliff; another Prospect of it from the Sea: Dover Castle, and another Prospect of it from the West-Side, &c.	b —	—51
A View of Pemsey in Sussex.	b —	
[*These six belong to one set.*]		
Divers Views after the Life of W. Hollar. *P. Tempest ex.* being a Title Page so inscrib'd, in a Compartment of Fruits, and Fishes.	b—	
Part of Plymouth Sound.		—76
Another View by Plymouth.		—76
Another View by Plymouth, at Catwater; with Plimstoke in prospect.		—76
A View of Calais.		
Deal Castle.		
[*These belong to the above Ten.*]		
Six several Views by Albury in Surrey, (the Earl of Arundel's Seat.)	c —	—45
The North Prospect of the Earl of Arundel's House in London.	d —	—46
The South Prospect of the same House. *Adam a Bierling delin.*	d —	—46
The West Prospect of Albury, the Earl of Arundel's Seat.	f —	—65
× A great hollow Tree, Twenty six Foot round		

In the Crachrode Collection M.

48 is a similar print of Hollar with Poetry round it as a border
Elm at Hampstead, it differs in the Compass at the Bottom which in
in this Print is 28 feet in other respects it answers the Description long given
of f 18 in Map & Description of Plymouth at the Siege 1643

round at bottom with a Door in the Trunk and Stairs within, up to the Top; Thirty three Foot high, where there is a Square Turret, thirty four Foot about and People in it. *Langley Park near Windfor.*	4°	1653
Divers Prafpects in and about Tangier, exactly delineated by W. Hollar his Majefty's Defigner, Anno 1669, and etch'd by him. Beginning (in the fame Plate under that Title) with The Prafpect of the North-fide of Tangier, regarding the main Sea, *&c.*	c —	—73
The South Eaft Corner of Tangier.	c —	
Part of Tangier from above without the Water-gate.	c —	—70
Prafpect of the lower Part of Tangier from the Hill Weft of Whitehall.	c —	
Prafpect of York Caftle at Tangier from the Strand, and the North-Weft.	c —	
Prafpect of the Inner part of Tangier with the upper Caftle from the South-Eaft.	c —	
Prafpect of the Country from Peterborough Tower, Weftward of Tangier.	c —	
Prafpect of the Weft Front of Tangier Caftle.	c —	
The lower Inner part of Tangier with York-Caftle, &c. from South Eaft.	c —	—73
Prafpect of the Weft-fide of York Caftle at Tangier, Oppofite to the upper Caftle taken from the Hill, before the Gate.	c —	—69
Prafpect of the Grounds about Henrietta Fort.	c —	

Prafpect

Prospect of the Bowling-Green at White hall, by Tangier.	c —	
These Twelve are a Sett, without you add the Three following long Slips, of half a Sheet.		
Prospect of Tangier from the West.	h. sh.	
Prospect of Tangier from the S. E.		
Prospect of Tangier from South-East.		
Newarke Abbey in Surrey.	a —	
Bramber Castle.	a —	
Thetford Abbey.	a —	
Queensborough Castle in the Isle of Sheppy.	a —	
Ruins of Bramber Castle in Sussex. [*These Six are a Sett.*]	a —	
Wiston Place.	b —	
Hascomb Hill in Surrey.	b —	
Ruins of Bramber Castle in Sussex. *A larger View than before.*	b —	
Portsmouth in Prospect and over to the Isle of Wight.	b —	In the Cracherode Collection
Old Shoreham (in Sussex.)	b —	
[*These Five and London from the Top of Arundell House go together.*		
The North Prospect of Canterbury, with the Ground Plot of the City, and View of the South-side of Christ Church, the Cathedral, after Tho. Johnson; dedicated to Gilbert (Sheldon) the Archbishop, by John Ogilby; *a large Sheet.*		
A Prospect of Chester the South West Side with a Ground Plot of it. Arms and Medals.	sh.	
Two different Prospects of Warwick		

with

with a Ground Plot, of the City on one Sheet, *as in Dugdales Antiquities of Warwickshire.*	sh.	1654
Two Prospects of Coventry in Warwickshire with the Ground Plot, in one Sheet plate; *as in the same Book.*		
The Map of Knightlow Hundred in Warwickshire, *as in the same work, one Sheet.*		
The Propect of Guy's Cliff in Warwickshire, with a draught of the said Guy Earl of Warwick's Statue in St. Mary Magdalene's Chapel; and the Picture of John Rous, the Antiquary from an illumination of his own in an ancient Roll concerning the Earls of Warwick; all in one half Sheet plate, *from the said Book.*		
The Prospect of Kenelworth Castle in the said County in three different Views, *upon one half Sheet.*	h. sh.	
The Prospect of Compton House in Warwickshire.	c —	
Prospect of Maxtore Castle in that County.	c —	
Two different Prospects of Tamworth in the said County.	c —	
The Prospect of Birmingham in a separate Plate.	c —	
A View of the Town of Hull, and the Humber with a Bird sight prospect of Kingston upon Hull, *in the same Sheet.*	h. sh.	
An Exact Survey of the Streets, Lanes, and Churches contain'd within the		

Ruins

Ruins of the City of London, firft defcrib'd, in Six plates, by John Leake, J. Jennings, W. Marr, W. Legbourne, T. Streete, and R. Shortgrave, in Dec. 1666; By the order of the Lord Mayor, *&c.* of the faid City: Reduced here into one entire plate, by J. Leake, publifh'd by the Care and Charge of N. Brooks, in two Sheets.	2 fh.	1667
The Profpects of Cambridge, from London Road, with the ground Plan, Arms of the Colleges, and fuch Nobles who have borne the Title of the Earldom.	h. fh.	
Profpect of Oxford from the Eaft, with the Ground Plan; and Arms of the Colleges.	fh.	
Bofcobell Houfe, and white Ladies.	h. fh.	
Amœniffimi aliquot Locorum in diverfis Provinciis jacentium Profpectus, *&c.* a W. H. infculp. Lond. and under this Title, in the fame Plate, a View of St. John's, by Strafburg, a Church Spire.	a —	—43 and —44
A Profpect of Coln, at a diftance; near the Port is a high round Tower, and People walking towards the Port.	a —	
A Profpect up the Rhine of Lewenberg, Drachenfels, Godefberg, by Bonn, two men walking towards the Port, fmall diftant Hills and Towns.	a —	
A Profpect of Bonn, more diftinct, a great Houfe and a fmall Gate, towards it a Man on Horfeback riding.	a —	
A Profpect of Strafburgh, two Men		

ftanding

ſtanding pointing to ſome large cover'd Boats, before ground.	a —	1630
A Proſpect of Cobolentz and Hermenſtein, on a Mountain or Hill.	a —	
A Proſpect of Mullem. Rhenus fl.	a —	
Of Collen by Cunſberts Thurn. The high round Tower, two Men and three Women going towards the Gate.	a —	
[*Theſe laſt are a Sett, eight of them.*]		
+ Lorentzbery by Prague. Proſpectus aliquot locorum diverſus, *&c.* Lond.	e —	—43
+ Another View of Bonn, by the Rhine; a piece of Ruins on the fore ground two Men ſtanding looking towards the Sea.	e —	—34
+ Of Hemſen by Mechelen.	e —	
+ Another View of Colln and St. Severin, a Windmill on a Hill near the middle.	e —	
+ By Bruſſells, a piece of the Walls and the Towers.	e —	
+ A Proſpect by Duren. *	e —	
+ The Holtzpfort of Duren.	e —	—64
+ A Proſpect along the River Xelda, at Prague.	e —	
+ Herbipolis Wurtzburg, a City on a Hill; Hollar delineavit in Legatione Arundeliana ad Imperatorem.	e —	—36
+ A Proſpect of Mentz.	e —	—34
+ Another View of Bonn, by the Rhine.		
+ Arx Moguntienſis; a City near the River-Side.	e —	
[*Theſe laſt twelve are a Sett.*]		
+ A Proſpect of Maſbach by the Danube.	e —	

A

+ A Prospect of Nider-attaich by the Danube.	e —	
A Prospect from the Design of J. Peeters.	e —	
+ A Prospect of the River Danube.	e —	
+ A Prospect of Reineck by the Rhine.	e —	
+ Two several Prospects of Passaw.	e —	
+ A Prospect of Duytz and Colln.	e —	
+ A View of Nonnendverdt by the Rhine.	e —	
+ A View of the Bridge at Prague.	e —	
+ Another View of Drachenfels and Levenburg.	e —	
Another Prospect by Duren, Jan. 2d [*These are another Sett,*] two of this Sett, are in page 24, mark'd thus,*	e —	1649
+ Six Several Views at Strasburg; *delin.* 1629, 30.	c —	—65
+ A Prospect of Canstatt and Munster by the Neccar; *delin.* 1628.	e —	—65
A Prospect of Rotten Tower at Augspurg. *M. Merian del.*	e —	—65
+ A View of Eslingen by the Neccar; *delin.* 1629.	e —	
+ A View of Ingolstatt by the Donaw.	e —	—65
+ A Prospect by Stutgard.	e —	
+ Another Prospect by Stutgard. [*These twelve are another Sett.*]	e —	—63
A Prospect of Ruddesheim by the Rhine.	a —	
+ A Prospect of Shenken Shantz and other Towns along the Rhine.	a —	
A Prospect of Lillo by the Shelde.	a —	
+ A Prospect of Emeric by the Rhine.	a —	
+ A Prospect of Philip's Shantz and Antwerp.	a —	
A Prospect of Hochst and Gelderspach.		
+ A Prospect of Roorort by the Roer.	a —	

+ A Prospect of Strasburgh.	a —	1643
+ A Prospect of Wassertzoll by Strasburgh.	a —	
A Prospect of Dormanskirk and Rindorp.	a —	
+ Campen.	a —	
— Boun along the Rhine.	a —	
[*These Twelve are another Sett.*]		
+ A large and distinct View of St. Mary's Church at Tongres in Brabant with the Convent, Abbey, Library, Gardens, &c. *Leo Van Heil delin.* a *large Sheet.*	sh.	1650
+ Another large and distinct View of the Monastery of Groenendael, near Bruxells. Dedicated to Peter Parys, Prior thereof *by Peter Van Avont.*	sh.	—49
A View of Savonere half a League from the Town of Spaw.	b —	
Another View of the Monastery of Groenendael: Or, Viride Valle by itself on the Side of the Pond, dedicated to Peter Parys by P. Van Avont, *As the larger Piece was before.*	c —	—47
A View of the Monastery of Rothendael (Rubræ Vallis) Dedicated to Adrian Vander Reest Prior thereof; by Peter Van Avont.	c—	—48
Of Antwerpe, with the Oosterhuys at a distance beyond the Bridge. *Sebastian Vranx inv.*	c —	
+ Ruinæ aliquot: Sive Antiquitatis Romanæ Monumenta a Sebastiano Vranck olim delineata.	f ——	—50
— 5. + Eleven more several Views of these ancient Ruins in the same small draught with the Title.		—51 —73

Louving

Louving in Ireland.	c —	
Tyrus by Sidon. *J. Peeters Inv.*	c —	
Up the Maefe with a Coach paffing along in a Ferry-Boat, &c. *J. Peeters inv.*	c —	
Dordrecht. *J. Peeters inv.*	c —	
A Ground Plot of the City of Candia.	h. fh.	1668
A View of Befagno.	f ——	—65
S. Julian D'Arba.	f ——	
Another View of S. Julian D'Arba.	f ——	—66
By Genoa.	f ——	
Another View by Genoa.	f ——	—65
Another by Genoa.	f ——	—69
[*Thefe laft Six are a Sett.*]		
A fmall Profpect, in a narrow Plate, without any Name, reprefenting a hilly Country, the Sea in View and a Man wading to Shore from a Ship with goods on his back, &c.	e —	
Another very fmall View, of the fame fize, fhewing the Town of Naerden at a great diftance.	e —	
Under-Affaw in the like Dimenfion.	e —	
Ugfiep, Muyen, and Amfterdam in the like diminutive View.	e —	
A Storm-piece with the Waves in long foaming Furrows in the fame fize.	e —	
Three more of the fame fize with the Sea and Ships.	e —	
[*Thefe eight belong to one Sett, probably.*]		
Drachenfels Levenberg and Konigs Winter, along the Rhine.	c —	
Nonnenwerdt and Rolandfeck along the Rhine.	c —	

[*Thefe*

[*These Two Views are longer than what are of the same in a Sett.*]

+ Amœnissimæ aliquot Locorum in diversis Provinciis jacentium Effigies a W. H. delin. & sculp. Colon Agrip. and under this Title a small View of Prague. g —— 1635

+ Another View by Prague.

+ Of Prague in another small View from St. Lorentzberg to Schloss.

+ A View of Nurnberg.

+ A View of Augsburg and St. Ulricks.

+ Wurtemberg by the Neckar.

+ Four small Views, at and by Strasburg.

+ A View by Spier to Der Thumb.

+ By Hanaw, up to Steinheim.

+ A View of Frankfort.

+ Ruddesheim in Rinckow.

+ Cobolentz and Ehrenbreitstein.

+ Drachenfels.

+ Of Collen from St. Severin to Duetz. —45

+ Another of Collen with the Beyen Tower, and new Bulwark.

+ Of Duren.

+ Of Wesel.

+ Of Delfshaven.

+ The Zuyder Zee (or South Sea.)

+ The Zuyder Zee another Sea-piece.

+ Of the Meer. Another Sea-piece.

[*These Twenty Four are numbred and are one Sett; same Bigness.*]

A Prospect without a Title. A River on the fore-Ground with a Barge in it; Woods and Hills behind. e —

[*This belongs to the Eight beginning the other Page.*]

Donan-

Donanstauff along the Danube; (in an Oval.)	b —	
The Texel.	e —	
Another View of Prague by the River Molda.	e —	
Bonderigalby the Danube.	e —	
Rhenen after *J. Peeters.*	e —	
Sebins by the Donaw.	e —	
Wiedt and Plaftern, with the Donaw running between them.	e —	
A View without Title, having a Tower, Bridge, Windmills, &c. in View.	e —	1676
Another View of an old Building, River, Man fishing, &c. after Gerardus; without a Title.	e —	
Muyderberg.	e —	
Ober Wesel and along the Rhine.	e —	
Wageninghen.	e —	
Harlem.	e —	
Milke by the Donaw.	e —	
Regenspurg.	e —	
Of Bonn, in a different Prospect.	e —	
The Tower of Mentz and along the Rhine.	e —	
Kronenburg on a Rock with the Emblem of Gratitude in the Stork carrying its aged Parent.	e —	
Passau. (*different from the two before.*)	b —	
A View of a House and Gardens, with the Virgin Mary, and the Infant in her Arms, on a Camel shining down upon it.	e —	
Old Ruins after Vrank.	a —	76
Another View of Ruins, with a large Round Tower.	a —	

Wille-

Willebrock by Boom, with Mechelen at a diftance after J. Brughel.	d —	
+ A Plan of the City of Ninive, with an Account of its Dimenfions.	d —	
Boyen Tower with the new Bulwark, with a View of Colen and Duytz by the Rhine.	b —	
4 + A View of the Congratulations paid to Count de la Tour, upon his publick Entry in Holland after the Conclufion of the Peace between Spain and the Empire with the States, with Fire Works and Title with the Arms. *Five Plates without the Title.*		1650
+ The Caftle of Monjardin, with the French Infcription, giving an Account of Emprardus, and the Incorruption of his Corps after 400 Years. *Ab. a Diepenbeck delin.*	h. fh.	—50
In the Cracherode Collection - 113. A View of the Savoy, next the River of Thames.	a —	
The Ground Plot of Kenelworth Caftle.	4°	
Profpect of Windfor Caftle from the S. E. with a Bird-fight View of the whole Building and Town.	fh.	
Profpect of Windfor Caftle from the North.		
Three other Profpect of Windfor Caftle and Town from South, S. W. and Weft, S. W. alfo Weft and by South *in one Sheet.*		
A Map of Æneas his Voyages according to Virgil's fix firft Æneids.	fh.	
The Ruins of Perfepolis, &c.	fh.	—63
A Map of Antoninus his Itinerary thro'		

Britain,

Britain, with the Englifh Names of the Places joyn'd to the Ancient Roman ones.	fh.
The feveral Forms how K. Charles his Army quarter'd in the Fields, being paft New-caftle, on his March to Scotland, Anno. 1639. Dedicated to the faid K. Charles, (whofe Picture is here etch'd under the Dedication) by Tho. Sandford, Quarter Mafter.	fh.
A View of the Difpofition of a fingle Regiment of Infantry in the Field, according to the Military Difcipline at that time, under K. Charles; (feeming another Sheet of the foregoing Work.)	fh.
A Battalion of his faid Majefty's Army, as drawn up by his Command, before the Diffolution of his Forces, on the Conclufion of the Peace, (with the Scots.)	h. fh.
A Map of King Charles's Camp or Leaguer in the North, 1639.	fh.
An emblematical View of the Civil Wars and Troubles in England, in King Charles I.'s Time, as in Rufhworth's Coll.	fh.
Gretz, a large Profpect of the River and City in two Sheet plates.	
Hildefheim oppidum; one Sheet.	fh.
Siena, a Plan or Profpect. Six Balls the the Arms.	fh.
Roftochium Urbs, a Sheet.	fh.
Ofnabrug Urbs, a Sheet, the Arms a Wheel.	fh.
Civitas Oldenburgenfis, a Sheet.	fh.

The

The City of Florence in two Plates, the Arms fix Balls.	ſh.	
Lucern, at bottom an Executioner putting out one Eye of a Biſhop, another with a Sword to cut off the Head of a Saint kneeling.	ſh.	
The City of Ferrara, a Sheet.	ſh.	
Breda, the Arms three Croſſes; a Sheet.	ſh.	
The City of Nuremberg, a Plan; Albert Durer's head in a ſmall Circle on the Compartment.	ſh.	
The City of Pavia, a Sheet.	ſh.	
+ A Proſpect. Prætorium de Rivieren.	ſh.	1651
Ten German Views of Hollars firſt manner publiſhed by Hogenberg, the firſt only has Hollar's Name to it, viz. 1. of Prag. 2. Kochaus. 3. Eſlingen. 4. Prag. 5. by Straſburgh, 6. *no Name*. 7. Bruſſeck. 8. Reinbruck. 9. Reinbuck zol hauſs. 10. Shiff-maſh.	f —	
Tabingen a City. *Hollar Pragæ fec.* This looks to have been his work in the beginning.	d —	
Solfaterra, Holes in the Ground, Smoak ariſing out of them.	g —	
View of a Town in Holland, great Houſes on one Side, an Archade at the End, Columns ſupporting a Ship, over a part of a Bridge: Multitudes of ſmall People, alſo many Boats and Barges on the Water, crouded with People. No Date, Title, or Name of Hollar.		
Three Proſpects of Hurſt Caſtle, Ro-		

cheſter

chefter Caftle, and of the Weft Side of Cows Caftle. *Hollar and F. Place fecit.*	c —	
Alt Margraven Baden, a Profpect.	e —	
Part of a View of London below Bridge, Tower of London, &c.	d —	
A Mapp of the County of Middlefex.	d —	1667
A Mapp of the Kingdom of England.	h. fh.	67
The South Side of Windfor Caftle, and at bottom a New Mapp of Berkfhire, a large Sheet.		66
Africa, a Sheet Mapp.		66
Great-Britain, a Mapp of England, Scotland, and Ireland; Plan of London, and under it London in Flames, Plans of York, Oxford, Dublin, Edinborough, and Cambridge.	fh.	In the Cracherode Collection 67
Mapp of Denmark, the Baltick Sea.	fh.	67
A Mapp of Italy.	fh.	69
England, a Sheet Mapp, round about it fmall Views, 30 of them principal Cities in England.		
Syria Veteris Defcriptio.	d —	
Candia, a Mapp, Profpect of the City, and other fmaller Cities in that Ifland.	fh.	68
The City of Candia, with the Turkifh Army about it; a fmall Plate.		
+ A New Mapp of Ireland, a Sheet Plate and four chief Cities.		53
A View of a City on a Hill with Walls about it, and a lower part or Town environ'd with fafcine Walls, a Tablet hanging to a Tree; no Name or Date to it.	fh.	

rd addenda p 120

+ Babylon, a Plan of it and the Tower of Babel.	h. ſh.	1642
A Plan and View of a City, no Name to it, walled round almoſt Circular, Stairs aſcending to the Gate or Entrance of it.	ſh.	43
The Proſpect and Church of Merebeck.	ſh.	
Edenburgh, the City from the South in two Sheets.		
+ Oxford City, a Plan and a Proſpect.	ſh.	
A Map, or Ground Plot of London, the blanck ſignifying the burnt part, ſomething ſmaller than that in page 16. without the Plan at bottom.	ſh.	66
Brietenfeld, Linckel, Clein Wiederitſck, &c. the Portraits of three Generals in ovals. An Engagement and Field of Battle.	ſh.	
A Proſpect of an Indian Town by the Sea ſide, Forts and Ships near it, underneath is a Plan of a City near the Coaſts, and many Ships, in a Square; the Manufacture is Blacks making Sugar.	ſh	
The Siege of Saldtfield in May 1640, a German Title; the Armies drawn up.	ſh.	
Another City in Germany beſieged, a great many Tents on the fore ground, Women waſhing and cooking.	ſh.	
A long Slip Print, in two Plates: Delineatio Claſſium, Hiſpanicæ, Anglicæ et Hollandicæ juxta Dælam and Sanduicum.		49

S. Maria

S. Maria de Monte Serato.	ſh.	1649
A Mountainous Rocky View, a Houſe of a Square form, at ſome diſtance a Church and a Village.	ſh.	
Deſcriptio Majoris Cartuſiæ, Montium et Ædificiorum dependentium.	ſh.	49
Minda Saxoniæ inferioris, &c. a Sheet.	ſh.	
Hattuan, a Proſpect of the City, under it a Plan of the ſame.	ſh.	
Bacharach in Germany, two Views of it in Slips one over the other, the Coat of Arms at the Top, a Lion paſſant over lozenge Arg. and Vert.	ſh.	
Onoltzback, a View of it, the Arms in ſeveral quarterings, a half Sheet Slip.		
Coburgium inter Antiquioris Franconiæ Civitates, hodie Aula illuſtri et Collegio Gymnaſtico celebre, a View of it; this Title in the middle and a Coat of Arms each Side, a half Sheet Slip.		
Leodium Civitas, a Sheet plate.		
Aſylum Patris Franciſci, a high Mountain in the middle of the View. Another View on the ſame Plate; the Arms three Bees, and has the Pope's Mitre and Keys.	ſh.	
Rotterdam, a large Sheet, the Arms four Lions in quarters, a Pale at bottom of the Shield.	ſh.	
The Ground Plot of Kanton.	ſh.	
Marcoduri Civitas in ducatu Juliacenſi, a Sheet plate; *Hollar delin.*		34
A View of a City upon a Hill Side, at bottom a Man ſitting drawing, another		

View at the bottom Plate with Hills and a Church at Top of one of them.	ſh,
Piſa, a Plan View, and the Tower at one Corner, a large Square at bottom to inſcribe, the Arms of Florence, viz. ſix Balls.	ſh.
The Iſland of Malta, the Arms at one Corner.	ſh.
A View of a City towards the River-ſide, a Bridge over it about the middle. And another View to the Land Side, two Men ſtanding and Pointing towards the City, both in the ſame Plate.	ſh.
Hala, the Imperial Eagle, the Arms, and at the other End a Croſs.	ſh.
Hamburgum, a Plan of the City.	ſh.
A Plan, a Church or Religious Convents at one End, at a diſtance from another ſmall Church are Numbers of ſmall figures going round like a Proceſſion, a Village, Houſes ſcatter'd.	ſh.
Freyburg in Uchtlandt, a great Church, in the middle a high ſquare Tower.	ſh.
A little fortified Town ſtanding in the midſt of Water, Woods, Hills, Vineyards, &c. at bottom a Man ſtanding, holding a Pole-ax in his Hands behind him, another ſtanding in white by him.	ſh.
Goa, the Arms of Portugal at the right Corner.	ſh.
Mountains cover'd with Vineyards and Woods, and a Town near the border	

of

of a River. A Barge failing near the bottom: Another in the fame plate under it, a prodigious high Mountain, a City below it. A Cartel of a Skin of a Goat, the head in the middle part.	fh.	
A View of Olnosback in two Sheets, with literal references to the feveral parts.	2 fh.	
A Ground Plot or View of Ratifbon, Regenfburg.	fh.	
Ground Plot of Kenelworth Caftle.	e —	
Philipfburgh Fortification and Siege.	fh.	
Bonn Profpect and Plan in one Sheet.	fh.	
Torrencis Abbatiæ. Dedicated to John Stowel.	fh.	
Prague, a large Profpect, in three plates drawn 1636, and done at Antwerp.		1649
An Arch rais'd to the Honour of Leopold Arch-Duke with Arms and Trophies.	h. fh.	—48
Genep Fortifications, in 1635.	h. fh.	—50
Thonaw a River in two Profpects.	h. fh.	
Regensburg a long Bridge, rifing Sun in the middle.	h. fh.	
Infula Purgatorii S. Patricii.	8°	
The Plan of Collen upon the Rhine with Coats of Arms at bottom.	h. fh.	33
The Profpect of Collen with Arms at bottom and the Imperial Eagle in the middle at Top.	h. fh.	
Fleckenftein, a high Tower.	4°	
Ticinium, vulgo Pavia, a large Sheet.		
Heidelberg, upon the Neccar; large Sheet.		
Monachium vel Munich, large Sheet.		

Aurich

Aurich, a View, Mienburg, Emmerick, Minda, Hervordia, and Vefalia. Six Views in long Slips, the laft has Hollar's Name.		
Scenographia Horti Palatini Heidelbergæ exftructi, 1620.		
Profpect of the Palace of Pekin.	d —	
Another of the High Tower, Chinefe Building.	d —	
Profpect of Afton Houfe.	c —	
A new Map of Flanders. A Sheet.		1667
An exact Map of America. A Sheet.		66
Chur. A long Plate: A City with Fortifications round it.		
Abbildung der ftat Budeffin. A City befieged 1620. Sept.	h. fh.	
The Kingdom of England, principally of Wales, defcribed; in fix Sheet Mapps, portable, and the Title. A long Plate. Ufeful for all Commanders, and quartering of Soldiers.	6 fh.	
A Mapp of China, taken by Nieuhoff.	fh.	
The City and Caftle of Batavia; two long Views.	h. fh.	
Paulo Timon; a View with a Mountain and two Ships.		
Makou: a City, with Water and Ships before it.	h. fh.	
Water Caftle by Canton; a Caftle with Trees.		
A Triumphal Arch at Kanton.		
Ufu, a City with Water before it.		
Pagode; or Temple of Paolinx.		
Jamcefu, a Pagode, with Houfes before		

it

it; and of one Side, Water and a Boat.		
Prospect of Kajutsin.		
Prospect of Xantsui.		
The Ground-plot and Form of the Palace of Peking.	e —	
A Chinese Sepulchre.		
A View of Polomie; Men and Women eating.		
The Wall of China.		
A Bridge from Mountain to Mountain, 500 Foot high.	sh.	
A View of Dormanskirk, Rindorp; a Man driving a Cart.	b —	
The Siege of the City of Oppenheim upon the Rhine; with the Swedes and Spanish Armies.	d —	1615
A Map of Hungary.	sh.	
——— Asia.	sh.	
——— Africa.	sh.	
——— America.	sh.	
A Map of England, with Kings Heads about it in small Squares.	sh.	
Eton; half Sheet.	sh.	
Newark on Trent.		
A Plan of Mardyke.	sh.	—57

CLASS

CLASS IV.

Ships, and Sea Prospects.

NAVIUM variæ Figuræ et Formæ.	c —	1647
West-Indian Merchant Ship of Holland.	c —	47
East India Ships of the Dutch Company.	c —	47
The Hull of a Ship, with the Carpenters at work on her.	c —	47
Another View of the West India Merchant Ships of Holland.	c —	47
A Dutch Man of War.	c —	
Another View of a Dutch East India Ship, and of a Man of War.	c —	47
Other Dutch Ships of War.	c —	47
The Hoey of Brussels, and Convoy of Mechelen, with a Prospect of Antwerp.	c —	
The Dutch Merchant Ships called Ulieten.	c —	47
The Boyers.	c —	
Dutch Merchant Ships called Uliet, and another Dutch Ship something		

less

lefs without Name. [*There is but Twelve of this Sett, the laft does not belong to it.*]	c —	
Four Storm-pieces.	d —	1666
Five more in lefs Plates, without Date, in one there is an Englifh and French Ship, by their Colours.	b —	65
A Reprefentation of the Battle fought between the Englifh Fleet, commanded by his Highnefs Prince Rupert, and George Duke of Albemarle in the Royal Charles; and the Dutch Fleet, commanded by Admiral de Ruyter, on July 25, 1666. Togegether with a Lift of the Englifh Ships and Captains, with their Numbers of Men and Guns. *Three Sheets.*		66
Another Sea-fight, or Part of the fame, with Letters of Reference to many of the Ships, but no Infcription at Bottom to explain them. *One Sheet.*		
A Reprefentation of the Englifh Royal Navy, under the Command of his Highnefs Prince Rupert and the Duke of Albemarle, riding before the Uly, at the burning of above 150 Dutch Veffels, and the Town of Sckeveling, under the Conduct of Sir Robert Holmes, 9th and 10th of Aug. 1666. *One Sheet.*		
Two Sheet Maps more of the Royal Navy, in like Situation, probably Part, or a Sequel of the forefaid Reprefentation.		

A View of Tinmouth-Castle, Town and Shipping, with the Wrecks of Captains Vicars and Gray; more particularly in a Compartment above, the manner how the Water curl'd and smoak'd while one of those Ships burnt, after it was sunk under Water.	sh.	1673
A View of Captain Kempthorn's Engagement in the Mary Rose, with Seven Algier Men of War: With a Narrative thereof, printed at Bottom from the Letter-press.	sh.	69
A Prospect of Ships on the River Chatham by Sheerness. TP. Mark of P. Tempest.	b —	
An Old Castle, Ship and Boats, Three Men on the Fore-ground, seems the same Hand as the last. *Ar. Tooker, ex.*	c —	

CLASS

CLASS V.

Leonardo Da Vinci's *and other* Italian *Designs*.

A Roman Sacrifice. *Andr. Mantegnia inv.*	h. ſh.	1638
Diverſæ Probæ: conſiſting of ſmall Heads, Hands and Eyes in five Plates.	[A] f	—45
Four ſmall Plates of Heads from *Leon. da Vinci.*	g —	—45
Five Plates more of deformed Faces from *Leon. da Vinci*, two in a Plate.	g —	—45
Three Pieces more of the like, two in a Plate from *Leon. da Vinci.*	e —	—45
[*There are Six more of this Sett, not by* Hollar, *but done by* Lanier.]		
A Death's Head. *Leon. da Vinci in.*	8°	—45
Ditto the back Part of the Head.		
Trunk of a Man's Body ſideways, without Head or Arms, repreſenting all the Prominencies of the Muſcles, from *Leon. da Vinci.*	[C]	—45
Another like Repreſentation, with the Head and Arms, having the Skin off, *ex Arundell. Coll.* from *Leon. da Vinci.*	[C]	—51

Another

Another like Representation of the back Part of the Body, from *Leon. da Vinci.*	[B]	1645
A Man's Head, side Face, curl'd Hair, from *Leon. da Vinci.*	[D]	
Four Faces in different Characters, on one Plate, from *Leon. da Vinci.*	h. sh.	—46
An old Woman and young Man. *Leon. da Vinci.*	4°	—46
The King and Queen of Tunis in one Plate, from *Leon. da Vinci.*	a —	
Divers Effigies: Consisting of five small Heads in five square Plates. *Leon. da Vinci.*	[B]	—48
Variæ Figuræ et probæ: Under a side Face, from *Leon. da Vinci.*	[C]	—45
Another side Face with the Hand appearing out at the Mantle. *Leon. da Vinci.*	[B]	
A young Man in an ancient Bonnet, long Hair. *ex Arundell. Coll. Leon. da Vinci inv.*	[C]	—46
A young Woman.	[C]	—45
Five small Heads of old Men with Beards. *Leon. da Vinci.*	[B]	—45
Five Heads of old Men without Beards, and little or no Hair. *Leon. da Vinci.*	[C]	—48
A Head in Profile the Garment unfinish'd. *F. Parm. inv.*	[D]	
Another small Head with Flowers and and Pearl about it. *F. Parm. inv.*	[B]	
A full Face of a young Woman with a Bonnet and Feather, a Jewel at her Neck, and Ermine about her Shoulders. *F. Parm. inv.*	[C]	—46

Another

Another of a Boy with thick Hair. *F. Parm. inv.*	[C]	1645
Two fmall Women's Faces, one with the Head reclin'd, and drefs'd with Jewels and Ribbons. *Mazulino inv.* The other in Profile, the Hair filleted back. *F. Parm. inv.*	[B]	—45
Another after the fame manner as the laft.	[B]	—45
Six Warrior's Heads in Profile, with rich wrought Murrions, adorn'd with Plumage. *F. Parm. inv.*	[B]	—45
Two fmall Pieces of Two Women at Length. *fcil.* Roman Statues. *F. Parm.*	[D]	—45
A Cupid or Boy fleeping under a Tree, with a Club under him. *F. Parmeg. inv.*	4°	
Cupid on an Eagle. *Jul. Romano inv. ex Coll. D. Nicolai Lanniere.*	e —	—52
Cupid taming the Panther. *Jul. Romano inv. ex Coll. Lanniere.*	e —	—52
Romulus and Rhemus fucking the Wolf. *Jul. Romano inv. ex Collectione N. Lanniere.*	e —	—52
Three Boys Heads in a fmall Piece.	e —	—45
Two Womens Heads in one Piece to the Shoulders, both Profiles.	f —	—45
An old Man's Head. *F. Zuccaro inv.*	[B]	—60
Divers Antick Faces after *Leonard da Vinci*, in a Title hanging to the Tooth of one of them. [*Twenty-three more of the fame Sett. F. Place inv.* 1665, 66, and 67.]	[A]	—77

Variæ Figuræ et probæ, artem Picturæ incipiendi

incipiendi Juventuti utiles. *a W. Hollar. Antverpiæ.*	f—	1645
Eleven Plates of Heads, mostly after *Leonard. da Vinci*, of different Sizes.	[A]	
Two more Ditto.	[B]	
X An Antique Busto of a Woman's Head, one Breast and Part of the Arm naked. From the *Arundelian Collection.* [*This Print is sometimes with a Border.*]	8°	—45
A Woman's Head with her Hair in a Bag, her Arms in her Sleeves. *Giorgione inv.*	[B]	—60
A Monk with his Cowl appearing about his Neck.	[B]	
A Woman with short curl'd Hair, and close-bodied Coat adorn'd with Loops and Festoons of Flowers, *à la Cavaliere. Il. Padona inv.*	8°	—45
A Woman's Head in a little Cap, her Hair dress'd down in Waves, Neck bare. *Monsignor inv.*	8°	—45
+ Another with her Hair gather'd into a wrought Bag, Arms folded in her Sleeves.	8°	—46
+ Another with her Hair in a Gawse or Net-work Bag, and a Lock down the Cheek. *Monsignor inv.*	8°	—45
+ Another with her Hair, behind, in a wrought Bag, and comb'd streight down the Sides, with her Neck bare. *Lorenzo di Credi inv.*	8°	—46
+ Another in black Hair, with a Hood on the hinder-part of the Head, spread-		

ing

ing down over her Shoulders and Neck. *Monsignor inv.*	8°	1645
Cupid taming a Lion, after *Julio Romano*, from the Collection of *Nic. Lanier*.	e —	—52
A Sphinx with a Basket of Flowers on its Head, after *J. Romano*, from the said Collection.	e —	—52
Cupid embracing a Swan, after *J. Romano*, from the said Collection.	e —	—52
[*These Three are Part of the Sett, whereof the other Three in the Page* 45.]		
A Drawing-Book in Ten Plates; of Eyes, Mouth, Nose, Ears, Heads, Hands, Arms, Feet, Legs, Anatomy Figures, and the Statue of Venus.		
A Scull and Bones, small.	g —	
Diversæ Probæ, Aq. fort.	[A]	—45

CLASS

CLASS VI.

Dutch *Designs and Landskips.*

+ A Droll Dutch Piece of the ſtrange Sight in a Glaſs, with Six Dutch Verſes at Bottom.	a —	
+ An old Man's Head, and a young Woman's in Profile, in one Piece. *J. Hulſman inv.*	f —	1635
A naked Woman ſitting down and leaning on her Arms, a ſmall Piece, ſaid to be Rheimbrandt's Wife. *Rheimbrandt inv. Amſtelod.*	c —	—35
A Woman with her Bobbins making Lace.	b —	
+ A Woman playing on the Spinnet.	a —	—35
A Landſkip in a ſmall round, of Hollar's firſt manner.	a —	
An old Cottage.	f —	
Twelve Landſkips in one Sett, *viz.*		
+ One after *John Wildens.*	c —	—50
One after *P. Van Avont*, with Hogs and Cows in it.		
One ſhewing a ſmall Spire of a Building thro' a Wood; a Tree fall'n in one Part. Two Men, a Woman		

with

with a Basket upon her Head, leading a Boy by the Hand, *&c.*		
One with Sheep grazing in a Plain between the Trees. Shepherds under them, from *P. Avont.*		1644
One after the Painting of *Jacques Van Artois.*		—48
One of Peasants with Guns, shooting at the Herons in the Water, from behind the Sedges. After *Van Artois.*		—50
Three more after *Van Artois*, in the same Year.		—49
One after *Van Artois.*		—52
One after *Van Artois*, without Date. *C. Galle excud.*		
One after *Louis de Vadder.*		—51
Prospect of a House, a long open Gallery joining two Houses together: A Waggon in front driving towards the House.	c —	
A Boy's Face in a free enlarged Manner. *Egidius Sadeler, delin.*	4°	—46
A Nymph of Diana, with Bugle Horns, Dogs, Quiver, *&c.* the Figure by *P. Pontius*; the back Ground by *Hollar.*	4°	
One Ditto in the same Manner, by *P. Pontius* and *Hollar.* The Nymph a sleeping.	d —	
Ditto, a Reverse.		
Dutch Boors, drinking and dancing with their Frows, in a Landskip. *D. Teniers pinx.*	h. sh.	—49
A Dutch Winter-piece. *Aug. Braun. inv.*	h. sh.	—46

Dutch Boors and their Frows fighting, large Figures. *P. Breughel inv.*	h. sh.	1646
A Dutch Wedding, Feasting and Dancingin a Landskip. A large Piece. *P. Breughel inv.*	h. sh.	—50
Ditto, a Reverse.		
+ A Prospect on the Water, Boats, Windmills, *&c. Johan. Breughel inv.*	c —	—41
+ A Landskip after *J. Breughel*, with old Houses, Trees, *&c.* a Cart going, and People returning from Market with Goods.	c —	—52
+ A Dutch Prospect of Passengers going by Water, after *P. Breughel.*	d —	—49
Dutch Carriages to the Water-side, and Prospect up the River. *Breughel pinx.*	c —	—50
+ A Dutch Landskip from the *Arund. Collect.* by *Breughel.*	a —	—50
+ The fellow to it, with a Windmill and Carriages.	a —	—50
Ditto, a Reverse.		
+ Another of Rocks shaded with Trees, and Cattle going to Water. *P. Brill, pinx. ex Coll. Arund.*	c —	—50
A Catoptric View, either Local or Personal, as it held: Being a rugged Hill, or Promontary beheld Broadways; but Endways, a Human Face and all its Features, Hair, Beard, Ear, Eye, Nose, and Mouth, *&c.*	b —	
+ Part of a Building, representing the upper-end of two Pillars of the Corinthian Order, supporting a Cornish.	b —	—46

The

The Portico or Piazza of a ftately Fabrick, in Perfpective. *A. Elfheimer inv. Solomon's Porch.*	4°	
A Landskip, after *Elfheimer*, in a Circle.	c —	1646
A Landskip of a fteep, craggy Hill, and Cattle at the Foot of it; after *Elfheimer.*	d —	—49
Two fmall Landskips; after *Elfheimer.*	a —	—46
A Landskip with an old Houfe and Water before it.	b —	and —50
A great Stump of a Tree; old Houfes at a Diftance unfinifh'd. A long half Sheet.		
A Landskip with a Caftle, near Hand a Boat with a Flag at the Stern.		
A View and Landskip of People drinking the Waters at Savona.	b —	

CLASS VII.

Various Habits of Nations and Religions.

FIVE ſmall Heads of Women in Foreign Habits in one Piece.	e —	
Two Women's Heads in Ovals.	a —	1649
Two different of Hollar's Wife.	b —	—44
+ Twelve Women's Heads, in Foreign Dreſs; with a Title in High-Dutch. And a Man's Head. *One from Rhiembrandt.*	a —	—35 and
Two, one a Woman, the other a Man laughing; Hat and Collar-band. *Biler inv.*		—36
Nine Women's Heads } *in a ſmaller* Two Men's Heads } *Form.*	a —	—45
+ A Woman's Head, long black Hair.	b —	—48
+ Eighteen Women's Heads in Foreign Dreſs, in Circles.		
+ One of them in the Habit of a Gentlewoman of Auſtria.		
+ One a Merchant's Wife of Frankfort.		—39
+ One a Merchant's Wife of Hanover.		—42
+ One a Citizen's Daughter of Straſbourgh.	b —	—44

One

+ One in a large Ruff over her Handkerchief and broad-brimm'd Hat, and fome with Fur Caps on.		1645 and —46
Five Women's Heads in eight fquare Frames; one of them in a Hat, drawing on her Glove, with Verfes under her; another of them is playing on the Virginals, &c. (*Q. if they are not the Senfes.*)	80	
26 + Twenty-eight Ornatus Muliebris Anglicanus: Or the feveral Habits of Englifh Women, &c. London. Twenty-feven Plates, the fame Size with that of the Frontifpiece of Women at full Length, in different Ornaments; fome in Drefs, five in Hats, and five with Caps on.	d —	—40
	c —	—38
+ Nine Creation Robes of Nobility, *viz.* of Charles, Prince of Great-Britain; of the Duke of Buckingham; the Earl of Arundel; of a Marquis; of a Vifcount; of a Baron; of William Earl of Salisbury, Knight of the Garter; of Judge Hatton; and of a Bifhop.		—39
Theatrum Mulierum, five Varietas atque differentia Habituum Fœminei Sexus diverforum Europæ Nationum hodierno Tempore, vulgo in ufu Pars prima. Lond.	c —	—42
+ Aula Veneris: five Varietas Fœmini Sexus diverfarum Europæ Nationum different. Habituum ut funt apud illas nunc ufitati. Lond.	c—	—44

viz.

viz. Of small Figures.

✝ Domini Majoris sive Prætoris Londinensis Uxor hab.
✝ Nobilis Mulier Anglicana.
✝ Nobilis Mulier Anglica.
✝ Nobilis Mulier Aulica Anglicana.
✝ Mulier generosa Anglica.
✝ *Four different.*
✝ Mulier Nobilis aut generosa Anglica.
Nobilis Mulier Anglica in vestitu Hiemali.
✝ Civis Londinensis Uxor.
Mercatoris Londinensis Uxor.
✝ Civis Londinensis melioris qualitatis Uxor.
✝ Civis vel Artificis Londinensis Uxor.
✝ Mulier Anglica habitans impago.
✝ Civis Londinensis Filia.
The Winter-Habits of English-Gentlewomen. *Vandyke.*
✝ Mercatoris Londinensis Filia.
✝ Mulier Hibernica vel Irlandica.
✝ Mulier Scotica.
✝ Nobilis Mulier Gallica.
✝ Mulier Nobilis aut generosa Gallica.
✝ Mulier generosa Gallica.
✝ Matrona Parisiensis.
✝ Mercatoris Parisiensis Uxor.
✝ Opificis Parisiensis Uxor.
✝ Rustica Gallica.
Mulier Generosa Italica.
✝ Mulier Calabra vulgo Foretana di Napoli.
✝ Mulier generosa Hispanica.
✝ Mulier Nobilis Hispanica.

All are of one Size or Dimension.

Civis

Cives Hollandica.
Mercatoris Hollandici Uxor.
Navigatoris Hollandici Uxor.
Nobilis Mulier Brabantica.
Mulier generofa Brabantica.
+ Mulier Belgica in veftitu Domeftico.
Mulier Antverpienfis.
Mulier Antverpienfis bonæ qualitatis.
Mulier primariis Antverpienfis.
Cives aut Mercatoris AntverpienfisUxor.
+ Mulier Pragenfis.
+ Civis Pragenfis Filia.
+ Mercatoris Pragenfis Uxor.
Mulier Bohemica bonæ qualitatis.
+ Nobilis Mulier Bohemica.
Ruftica Bohemica.
Mulier Weftphalica ex Archiep. Monafterii.
+ Civis Colonienfis Uxor.
+ *Two of* Mulier Colonienfis, *different.*
+ Mulier Colonienfis bonæ qualitatis.
+ Mulier Colonienfis Efpatians.
+ Ancilla Colonienfis.
+ Civis Colonienfis Filia.
+ Mulier generofa Colonienfis.
+ Mulier ex Inferiori Palatinatu.
+ Mulier Franconienfis.
+ Matrona Francofurtenfis.
+ Mercatoris Norimbergenfis Uxor.
+ Civis Norimbergenfis Uxor.
+ Mulier Auftriæ Superioris.
+ Mulier Generofa Viennenfis Auftriæ.
Mulier Viennenfis in Domo.
+ Mulier Viennenfis Auftriæ.
Mulier Auguftæ Vindelicorum.

All thefe of the fame Sett.

Mulier

✝ Mulier Augustana.
✝ Mulier Moguntiana.
✝ Mulier ex Ducatu Wittembergensis.
✝ Mercatoris Hanaviensis Uxor.
✝ Mercatoris Francofurtensis Uxor.
✝ Mulier Suevica vel Augustana.
✝ Mulier Suevica inferioris conditionis.
✝ Matrona Argentinensis.
✝ Matrona Argentinensis Cœnam Domini accedens.
✝ Virgo Nuptialis Argentinensis.
✝ *Two* Virgo Argentinensis, *different*.
✝ *Two* Mulier Argentinensis, *different*.
✝ Ancilla Argentinensis.
✝ *Two* Mulier Diepana, *different*.
✝ Matrona Bernensis.
✝ Mulier Bernensis.
✝ Mulier Basiliensis.
✝ Virgo Basiliensis.
✝ Matrona Tigurienſis.
✝ Virgo Tigurienſis.
✝ Virgo Nuptialis Tigurienſis.
✝ Mulier Danica.
✝ Mulier Aulica Turca.
✝ Mulier Moresca.
✝ Matrisana M.
✝ Mulier Matrisana.
✝ Mulier Generosa Greca in civitate Peru.
✝ Mulier ex Virginia.
✝ Mulier Persiana.
✝ Mulier habitans Algieri.
✝ Mulier Hebræa in Thracia.
Mulier Religiosa Antverpiensis.
Laica Soror Ord. S. Claræ.
Laica Soror Clarissa.

The same Sett.

Two

Two Nuns without Names, *different*.		
Carthusianus.		
Norbertini Ordinis Præmonstratensis.		
Canonicus Regularis Ordinis Præmonstratensis.		
Unus Carmelita.		
Pater Carmelita.		
Two Patres Dominicani, *different*.		
Patres Minores F. de Paula.		
Carmelita Discalceatus.		
Three Fryers without Names, *different*, in black Habits.		
Mulier Argentinensis, *Two unfinish'd*.		
A French Cavalier making his Bow.	d —	1644
A Dutch Lady with a Poke on her Forehead.	d —	
The Winter Habit of an English Gentlewoman, *in a larger Plate*.	h. sh.	
Eleven Habits of Religious Orders at full Length, *in half Sheet Plates*, *viz.*		
Templars, / Knights-Hospitaliers, / Trinitarians, / Minorites, / Carmelites, / Augustine Hermits, / Dominicans, — Secular Canons, / Regular of St. Augustine, / Monialis Ordinis Sti Gilberti. / CanonicusRegularis Ordinis Sti Gilberti.		
The Habits and Ensigns of the Five Officers of the Order of the Garter.	h. sh.	
Habits and Ensigns belonging to the Order of the Passion of Jesus Christ.	h. sh.	
A Procession of the Sovereign, and Knights Companions at the Feast of		

St. George, designed by Marcus Gerard, and set forth in the 20th Year of Queen Elizabeth, by *Tho. Dawes, Rouge Croix.*	sh.	
— The several Ensigns of the Orders, absolutely Military, mention'd in the Third Chapter of Mr. *Ashmole's Book.*	sh.	
— The several Ensigns of the Religious Orders of Knighthood (*mention'd in the Book aforesaid.*)		
— A Representation of the Red Book of the Order of the Garter, in its rich embroider'd Binding, with the Device on the Cover, of two Pens in Saltire, surrounded with the Garter.	8°	
The embroider'd Purse for the Great Seal, belonging to the Order of the Garter.	8°	
A Draught of the Wooden Chair in St. George's Hall, said to be the Founders; and in which, the Sovereigns used *anciently* to sit at Dinner.	c —	
— The present Habits, Ensigns, and Badges of the Officers of the Order of the Garter.	h. sh.	
— The Sovereign's Mantle, Hood, Surcoat, Garter, Collar, Cap and Feather, Ribbon and George's of the Order.	sh.	
The Grand Procession of the Sovereign and Knight's Companion of Order, *Anno* 23 *Caroli* II. *In one Sheet.*	sh.	1672

A Lady with a Veil, and a Fan in both Hands, whole Length. *An unfinifh'd Print.*	h. fh.	1643
Nine Dreffes of feveral Countries in an 8° Size, *viz.* Femme de Munich; de Naples; de Paris; Damoifelle Angloife; Femme Suiffe; Fille de Zurich; Femme de Cologne; Norice de France, et Damoifelle fuivante d'Angleterre. *Thefe are Copies from Hollar's fmall Ones.*		
Three Converfations, or Three of the Senfes, Tafting, Smelling and Hearing. *Square.*	b —	
Two Sheet Plates of King Charles IId. Cavalcade through the City of London to his Coronation, 22d of April, 1661. Four long Slips on each Plate.		
Figure of a Man at Length, in a broad-high-crown'd Hat, a Ruff, Broad Sword, and like the Character of fome German Buffoon, or Bravo in a Comedy; with four Dutch Lines at Bottom, threatning to beat his Rival, if he does not refign his Miftrefs; who appear walking together, and he pointing at them.	8°	—46
A Man's Head with a Hat on, and a Band about it, made of Green Boughs with Leaves and Fruit upon it. After *F. Biler.*	b —	—35
A Woman's fide Face in a Fur Cap.	b —	—51
A Woman in a modern Grecian, or Turkifh Head-drefs. *M. Schoen inv.*	b —	—46

Beggars, after *Callot inv.*	e —
Two Plates of Men.	
Two Plates of Women.	
Three Chinese Men, one Plate.	
Chinese Men and Women Rusticks, five Figures.	
Tartarian Men, three Figures, one Shooting with a Bow and Arrow.	
Tartarian Women, Three Figures.	
Chinese Manner of Writing.	
Three Chinese Comedians.	
Old Viceroy of Kanton cross-legg'd.	
Young Viceroy on Horseback.	

CLASS VIII.

Portraits Engliſh *and Foreign.*

+ HOllar's Head *in an Oval, Æt.* 40. 4°. his Coat of Arms underneath.	b —	1647
+ Wenceſlaus Hollar, *in a Square.*	4°	
The Head of Hollar *in ſmall.*	a —	
The Earl of Arundel on Horſeback in Armour: *London ſold by W. Bentley.*	h. ſh.	—39
+ The Earl of Arundel and Surry in Armour; *half Length, A. Vandyke p.*	h. ſh.	—46
Alathea Counteſs of Arundel; *half Length, A. Vandyke p.*	h. ſh.	—46
+ A Woman with ſmall Flowers in her Hand, 1497. by *Albert Durer.*	h. ſh.	—46
+ Albert Durer, Senior.	h. ſh.	—44
+ Albert Durer, Jun. Pictor and Sculptor.	h. ſh.	—45
+ The Holy Virgin, with her Hands join'd, Hair diſhevelled, after A. Durer, *in Arund. Coll.*	h. ſh.	—46
Hans Holbein, *in a Round, Æt.* 45. *An.* 1543.	c —	—47
Henricus VIII. Rex. *Holbein p.*	c —	—47
Joanna Seymour Regina.	c —	—48
Anna Bolen Regina.	c —	—49
Princeps Maria.	c —	—47

Lord

Lord Denny. *In a Round.*	c —	
A Lady. *Holbein p. in a Round. ex Col. Ar.*	c —	1647 —47
Henrici Guldeforde. *Holbein p.* the Picture at Kenſington-Palace.	c —	—47
Lady Guldeforde. *Holbein p. ex Coll. Arund.*	c —	—47
Mr. Morett, *Jeweller* to K. Henry VIII.	c —	—47
A Reverſe of the ſame Head.		
A Man's Head, his Cap on, ſtriped Habit. *Holbein p. ex A. Coll.*	c —	—47
Anna Clivenſis, half Length.	h. ſh.	—48
Edwardus VI. Angliæ Rex.	h. ſh.	
Henricus Howard Comes Surriæ, *ex* 24. *Holbein p.*	h. ſh.	
Dr. Chambers, *Æt.* 88. *Holbein p.*	h. ſh.	—40
An old Woman or Lady's Head.	8°	—49
An old Man, ſquare cut Beard, his Cap on, ſaid *to be Charles Brandon, Duke of Suffolk.*	8°	—49
A Youth, Cap and Feather on.	8°	—47
A Reverſe of the ſame.		
A Youth, Cap on, cut and ſlaſh'd.	8°	—46
A Reverſe of the ſame.		
Hans Van Zurick, Goldſmith, 1532. *Holbein p.*	h. ſh.	—47
A Profile Head, with a Bonnet on.	8°	—46
A Lady's Head richly adorn'd, *ſaid to be* Mary Queen of France, afterwards Ducheſs of Suffolk.	8°	—46
A Man's Head, Cap on, Beard.	8°	—46
Lord Digby in Armour, half Length.	h. ſh.	—42
A ſmall Head in Profile, only to the Neck, the Hair tied up.	b —	—45

A Man's Head in Profile, *in short freez'd Hair*, Chin bristled, and Collar unbutton'd. *ex Coll. Arund.*	c —	
Henry Vanderborcht, Painter.	4°	1648
Henry Vanderbocht, Senior, Painter.	4°	—50
Marcus Gerrardus, Painter.	4°	—44
Adam Elsheimer. *Meysens p.*	4°	
A Turk's Head; *ad vivum delin. Londini* 1637, *et fecit Antverpiæ.*	c —	—45
King Charles I. a Head in an Oval, Palm-Branches, two Canons erect, Arms and Standard.	h. sh.	
King Charles I. a Head in an Oval, scallop'd Lace-band.	c —	
Henrietta Maria Queen, a Head in an Oval. [*The two last but one Plate.*]	c —	—41
Carolus Dei Gratia Angliæ Rex. Hat and Cloak on.	c —	—49
Queen Henrietta Maria to the Shoulders, Head not finish'd.	4°	—41
Carolus II. a Head in a Square.	8°	
King Charles II. standing, Pallas and other Emblematical Figures. *C. Schut. inv.* The Face grav'd by some other Hand. *A Sheet Plate.*		—50
King Charles in Armour, half Length. The Figure of the King grav'd by another Hand. The Ground and Ornaments Hollars.	sh.	
Robert Devereux, Earl of Essex on Horseback.	h. sh.	—43
James Harrington, Esq; *P. Lely p.*	c —	—58
Peter Smert, *Æt.* 75.	b —	---41
Sir Thomas Fairfax, General.	b —	—48

Thomas.

Thomas Earl of Arundel, and his Son Henry Baron Mowbray, in two Ovals. *One Plate.*		a —	
Sir Benjamin Rudyerd.	*Small Oval Heads.*	a —	
Sir W. Waller.			
Edward Lord Mountague.			
Philip Earl of Pembroke.			
Henry Haſtings, Earl of Huntington.			
Oliver St. John, Earl of Bullingbroke.			
John Lord Finch. *Bower pinx.*			
Prince Rupert.			
Edward Lord Herbert.			
Lionel Cranfield, Earl of Middleſex.			
William Marquis of Hartford.			
John Pawlet, Marquis of Wincheſter.			
Mildmay Fane, Earl of Weſtmorland.			
Sir George Crooke.			
Sir Robert Barkley.			
Sir Richard Hutton.			
Nicholas Lockyer. [*Not belonging to this Sett.*]			
Philip Lord Wharton.			
An Engliſh Nobleman in Armour.			
Philippus IV. Hiſpaniarum Rex.		c —	1644
Anna Maria Hiſpaniarum Regina.		h. ſh.	—52
Carolus Ludovicus, Comes Palatinus. *Vandyke p.*		h. ſh.	—46
Hieronym. Dominus Weſton, Comes Portlandiæ. *Vandyke p.*		h. ſh.	—45

Domina

Domina Maria Stuart, Comtiffa Portlandiæ. *Vandyke p.*	h. fh.	1650
Domina Elifabetha Villiers, Duceffa Lenox, *&c. Vandyke p.*	h. fh.	
Epifcopus Joannes Malderus. *Vandyke p.*	h. fh.	—45
Lucas et Cornelius De Wael. *Vandyke p.*	h. fh.	—46
Carolus Quartus Lotharingiæ Dux, *a Head.*	b —	
Ditto, he is kneeling, his Surcoat has Croffes, a Book on the Table, the Madona holding a Shield of Arms.	b —	
A Man's Head (in an Oval) in a laced Ruff, a Barrel under his Cloak. *Sign of the Bell, medium Barrels.*	a —	
William of Naffau, Prince of Orange, (*fquare.*)	a —	
Cardinal Granville's Head.	8°	
Edward V. King of England.	8°	
Richard III. King of England.	8°	
Amos Comenius.	8°	
Don John King of Portugal, his Head, Coronation, and the Murder of Vaas-Concellos.	h. fh.	
William Lilly.	b —	
King Charles I. in an Oval.	b —	
A Boy's Head: or Youth's Buft almoft Profile, on a Pedeftal that is fquare; no Infcription.	c —	—37
Vera Effigies Sti. Tho. Arch. Epif. Cantuarienfis et Martyr.	c —	—47
The Lady Mary Princefs, *a Head in an Oval, to be fold, Bridewell.* [*Belongs to the Sett of Ovals.*]	a —	
Charles Prince of Wales.	b —	
Carolus II. Rex.	8°	

Francis de Neville.	c —	1644
Alexan. Henderſon. Engliſh Verſes at Bottom.	c —	—41
A Man Reading, ſetting in a Chair. *in Silentio & in Spe. J. Dankert delin.*	4°	
Rich. Bernard. *Æt.* 74.	4°	—41
Gulielmus Oughtrede. *Æt.* 73.	4°	—46
D. Franciſcus Junius. *A Head in an Oval.*	c —	—39
Joannes Pricæus Anglo-Britannus.	4°	—44
John Diodati. *Æt.* 66.	4°	—43
Johan Brittanniades. *Gowy delin.*	a —	—44
Nathanael Nye. *Æt.* 20.	c —	—44
Elias Allen. *H. Vander Borcht p.* 1653.	h. ſh.	—66
Archbiſhop Laud, a Head in a Square. *Vandyke p.*	4°	—40
Hono. Franciſcus Bacon.	4°	
Thomæ Hobbes. *Æt.* 92. *ob.* 1679.	h. ſh.	
St. Erpho, a Biſhop ſtanding with his Paſtoral Staff. *See Page* 2.	4°	—50
A Head, black Hair, a Merchant.	b —	---50
Mr. Edward Calvert.	c ---	---44
Henry I. Van Craenhals.	a —	---44
Johan. Henry Craenhals.	c —	---50
Joannes de Reede. *Æt.* 52. 1645. Hollar.	c ---	—50
Martin Tromp, Admiral. / W. Cornelius de Witt.	a ---	
Dominus Petrus Rubens Pictorum Appelles.	h. ſh.	
Dominus Anthony Vandyke, Equitis Pictor, *ſe ipſe delin.*	4°	---44
Stochovio Pictor.	8°	---50

A Reverse of the same without Inscription.		
Adrian Van Venne.	4°	
Jacobus Vann-Ess. a Painter.	4°	
Bonaventura Peeters, a Painter.	4°	
Johannes Van-Balen.	4°	
Franciscus Junius. *Æt.* 49. *Vandyke p.*	4°	
Franciscus Van Wyngarde. *V. Castellanus del.*	h. sh.	1651
Raphael de Urbin. *Pictor.*	h. sh.	—51
Giorgion di Castel Franco.	h. sh.	—50
Bonamica Buffalmacco Pittore.	h. sh.	—50
The same Head with the Name of Todescho di Casa Fuschera.		
Johannina Vessella Pictressa.	h. sh.	—50
Vittoria Colonna.	h. sh.	—50
Arcolano Armafodrito.	h. sh.	—50
La Bella Laura. *Palma pinx.*	h. sh.	—50
The same Head with the Name of Catarina Cornara Regina.		
Pietro Aretino. *Titian p.*	h. sh.	—47
Another Reverse.		
Pietro Aretino, *Profile. Titian p.*	h. sh.	—49
Daniel Barbaro. *Titian p.*	h. sh.	—50
Bindo Altoviti. M. D. XXIII. *Titian p.*	h. sh.	—49
The same Head with the Name of Monsig. Gio della Casa.		
Dutchess of Lenox and Richmond.	a —	—45
Lady Catherine Howard, two of them.	b —	---45
Hollar's own Head.	b —	
Mary of Medices.	b —	---48
A Smiling Face in a Square.	c ---	
An American of Virginia aged Twenty-three.	8°	---45

Twenty Womens Heads in Engliſh Dreſs; one of them Queen Henrietta Maria. In *Circles.*	b —	1642
Some with Hats on; one dreſs'd in a Hood and a Fur Tippet over her Kercher.		—45 and —46
+ The Earl of Strafford. *Vandyke p.*	h. ſh.	—40
The Head of Nicolas Lockyer in an Oval.	c —	—43
A ſmall Head in Buſto, *from Martin Hemſkirk*, WP.	a —	
12 ka 150 William Fenner, B. D.	4°	—56
+ William Burton, L. L. *Antiqua Sepulta Vetuſta.*	h. ſh.	
— Muley Arſheid Zeriff, Prince of Taffaleta.	4°	—70
Richard Lord Protector.	4°	
Lady Catherine Howard, *near half Length.*	4°	
The ſame Lady Katherine, *&c.* a Head in an Oval. *Ad vivam Æt.* 13. [*A Reverſe of the ſame.*]	c —	—46
Queen Catherine, as dreſs'd when ſhe came from Portugal.	4°	
Martin Luther. *Natus* 1483. *Ob.* 1546.	8°	
William Lilly, *Æt.* 57. *a Reverſe.*	c —	
Chriſtina Queen of Sweden.	c —	—50
A Lady's Head, ſmall Oval. *S. Cooper pinx.*	a —	
A Gentleman's Head, ditto. *Caſal p.*	a —	—50
Johan. Thompſon, *Æt.* 27. *Gowy delin.*	c —	—44
Dorothy, Counteſs of Suffolk in Oval, white Feather at her Ear.	b —	

Margaret

Margaret, Countess of Essex, ditto black Feather.	b —	
Penelope, Countess of Wilton; a Jewel before her Breast.	b —	
Mademoiselle Anne Benoys.	b —	
Anna Francisca de Bruyns, *Æt.* 23.	8°	1648
Mary Queen of Scots, a little Head.	a —	
Launcelot Andrews, Bishop Winton.	b —	—47
Caspar Kinschotius, with Six Latin Verses at Bottom.	c —	—52
Another different.	c —	—50
Ralph Venning, *Æt.* 53. *Ob.* 1673.	c —	
Jacobus Staniere Mercator.	b —	—43
A Reverse without Writing.		
John Booker Mathemat. with a Book in his Right-hand with R.	b —	—43
Johan. Tradescant, Pater.	b —	
Johan. Tradescant, Junior.	b —	
D. Augustino Wickmanno.	b —	—51
Jacobus Rœlans.	8°	—48
Alexander Rœlans, *Æt.* 18.	8°	—55
Joannes Rœlans, *Ob.* CIC. IC. LIIX.	8°	—48
Gabriel Rœlans.	8°	—48
Jacobus Rœlans.	8°	---48
Jacobus Rœlans, *Eq. Aurat.*	8°	—48
Stefano dela Belle.	4°	
Dr. Bastwick, Mr. W. Prynne, Mr. H. Burton, Dr. Laighton, John Lilborn. } *These Five have Twelve Lines or thereabouts, containing an Account of them, under their Heads.*	a —	
Rupertus Princeps.		
[*The rest of the Oval Heads that follow, belong to the same Sett, as there is* 18 *of them in Page* 64.]		

Edward

Edward Earl of Dorset.		
Laud, Archbishop.		
John Pym.		
William Fines, Lord Say and Seal.		
Sir Edward Dearing.		
James Marquis of Hamilton.		
Francis, Lord Cottington.		
Basil Fielding, Earl of Denbigh.	a —	
James Stuart, Duke of Lenox.		
William Cavendish, Earl of Newcastle.		
Mountjoy Blunt, Earl of Newport.		
William Cecil, Earl of Pembroke.		
Thomas, Earl of Strafford.		
Henry Grey, Earl of Stamford.		
William of Nassau, Prince of Orange.		
Carolus Secundus. *Vanhoeck p.* The King's Arms, Crown and Garter at Bottom.	4°	1650
John Overall, Bishop of Norwich.	b —	—57
Roberti Saunderson, Epis. Lincoln.	b —	—68
Q. Henrietta Maria sitting, Pallas standing by her.	h. sh.	
Clemens IX. Pontifex.	4°	—67
Gulielmus Dugdale, *Æt.* 50.	h. sh.	—56
Carolus II. Rex. half Length.	h. sh.	—49
Dominus Thomas Arundel, a large Oval in Armour. VIRTUS, LAVS, ACTIO.	h. sh.	
Philip Earl of Pembroke, a large Oval. *Ant. Vandyke, p.*	h. sh.	—42
Ignatii Jones, Mag. Brit. Architect. *Oval.*	4°	
Mrs. Killegrew holding Flowers in her Left-hand, in a Square, half Length, after *Vandyke.*	h. sh.	
Margarite Lemon. *Vandyke p.*	h. sh.	—46

A Lady half Length, in a Square black Fir-Tippet on, hangs down to her middle; both her Hands before her. No Name. *Vandyke p.*	h. sh.	1657
Anastasia Stanley, Lady Digby.	h. sh.	—46
Lady Elizabeth Harvey. *Vandyke p.*	h. sh.	—64
Johannis Clenche, Equitis Justitiarii.	h. sh.	—64
Roberti Heath, Equitis Justitiarii.	h. sh.	
Ranulphi Crew, Equitis Justitiarii.	h. sh.	
King Charles I. on Horseback; Horse capering.	h. sh.	
King Charles I. of Blessed Memory on Horseback, on a Pedestal, *at Charing-Cross.*	sh.	
King Charles I. standing with a Sword in one Hand, and Scales in the other. Justice standing by him: Four Lines in French underneath. *This first Printed from the Plate.*	h. sh.	
King Charles I. standing as that before, but at Bottom a Line of English. *Alter'd Shoe-Strings in lieu of Roses.*	h. sh.	
Robert Earl of Warwick standing in Armour, a Fleet of Ships behind him, his Helmet on the Fore-ground.	h. sh.	
Lady Mary Princess of Orange standing.	4°	—41
A Woman's Head in Oval, with a Pique Devant; her Hair tied up at the End with Ribbons, a broad plain Handkerchief, Threefold over her Shoulders.	b —	—48
Portrait of a young Woman to the middle,		

dle, with a Fan in her Hand. *In an Oval.*	b —	1652
A ſmall Head in a Square, of a Woman in a lac'd Dowd hanging over her Forehead.	b —	
The Head of a young Woman; with one Lappet of her Cap thrown careleſly behind, the other hanging down over her Shoulder; and a Covering of Gauſe or Network Lawn over her Boſom, cloſe up to her Neck, *in a ſmall Square.*	b —	
A Lady's Head in a ſmall Oval; her Hair comb'd ſtrait on the Forehead, frizl'd down the Sides, and a broad Tucker round her Neck. *Ford pinx.*	a —	
Head of a Man in a Gown, and ſhort Band, a Curtain behind him half drawn, diſcovering a diſtant Proſpect: In an Oval of two Palm-Branches, wrote under *Nil Admirari.*	c —	
Portrait of a Lady with her Hands in a Muff, and a Tippet about her Shoulders.	c —	—46
Two ſmall Portraits from the Painting on the Glaſs-Windows of Binton Church in Warwickſhire, repreſenting Sir John Grevill and his Wife kneeling.	a —	
Effigies of Sir John de Moubray in Shuſtoke Church-Window, *&c.*	4°	
Feneſtral Paintings of the Fieldings and their Wives, in the Parlour-Window at Newnham.	h. ſh.	

The

The Portraictures of King Edward III. with the firft Twenty-five Knights Companions in the Habit of the Order, and Surcoat of their Arms. (*Each at full Length in One Sheet.*)		
The Statue of Homer on a Pedeftal.	h. fh.	
Redivivo Phœnici Carolo II. in Armour, a Truncheon in his Right-hand: The Head and Figure of the King engrav'd: The Ground and Ornaments etch'd by Hollar. *A Sheet Plate. Arms & Cornucopia. Diepenbeck delin.*		
Princeps Elifabetha, Filia Secunda Caroli Primi.	b —	1650
Princeps Chriftina Dei Gratia Suecorum Regina.	c —	
A Man ftanding in Armour: An Angel holding a Horfe: Or, Fame holding up a Laurel. A Camp at a Diftance. *See Vol. la Serre. Call'd the Earl of Warwick, but not him.*	h. fh.	
A Youth, Francis Battalia an Italian, that fwallowed Stones; in his Right-hand a Cup, in his Left a Plate with Stones.	h. fh.	—41
Blafii de Manfre, a Man fpouting Water out at his Ear. *Latin Verfes at Bottom.*	4°	—51
St. Bruno ftanding; at Bottom writ his Character.	4°	
Portrait of a Lady in half Length, gathering Myrtle in her Right-hand from a Tree, in a Vafe or Jar.	h. fh.	—52

3

The Picture of John de Gavarelle, Knight of the Order of Chriſt, lying in his Coffin, and clad in the Habit wherein he made his Pilgrimage. *Obit* 1645.	4°	
A half Length of a Lady with her Hands before her, *in ſmall.*	8°	1637
Four Noblemen on Horſeback; the Grand Capriol, *viz.* Frederick Henry, Prince of Orange; John Count of Naſſau; Godfred Henry Count of Pappenheim; Gonçalo Ferdinand de Cordua, *in Four* 8° *Plates.*		
Algernoon Earl of Northumberland on Horſeback.	h. ſh.	—40
A Youth with a Helmet.	b —	—44
Jacobus Franquart, Pictor.	c —	—48
Rev^dus Arthur Lake, Epiſ. Bathon.	8°	—40
Robert Devereux, Earl of Eſſex, ſtanding.	4°	50—
The Emperor Leopold, when Archduke of Auſtria.	4°	
William of Naſſau, Prince of Orange, born 1627, ſtanding at whole Length, *married* 1641.	4°	
William of Naſſau, born Prince of Orange; a Head in an Oval, a laced Band.	4°	
A Man ſtanding, his Hat in his Right-hand, the Head not done; at Bottom Stag-hunting in ſmall.	h. ſh.	
——— Ro. in Black, holding a Paper in his Right-hand, Left-hand on the Table, his Arms on a Pillar, *a Cheveron between Three Stags, Currant.*	4°	—53

A

A Youth in an Oval with Ornaments, ftanding; his Gloves in his Right-hand, his Left on his Sword; at Bottom a Death's Head.	4°	
Anna D'Acres, Comitiffa Arundelia, a Head Profile, with a Patch on her Temple, in an Oval. *Æt.* 69, 1627, *or thereabouts, when* L. Vofterman *was in* England, *who drew it from the Life.*	c —	
Three Portraits of Ladies, half Length.	8°	
A Man fitting in a Chair, playing on the Lute, fmall Ships, and a Caftle at Diftance.	4⁷	
A Reverfe of the fame, *no Name to it or Date.*		
A Man ftanding, Hat and Cloak. A Head of another coming out of his Body. *A Twin-Birth, fo born; feen at* Colen 1635.	4°	
Dom. Joan. per Graca de Dios Rei de Portugal, *half Length.*	4°	
A Lady's Head in an Oval, both her Hands holding Flowers; a Curtain behind her, and a little Garden View.	b —	1652
Henr. Maria, half Length, in a Square, both her Hands, Crown on a Table. *All unfinifh'd.*	h. fh.	
Joannes Spotifwood, Archiepif. S. Andreanus. *Æt. fuæ* 74, 1639.	h. fh.	
Thomas Chaloner Miles, *Holbein pinx. Ætat. fuæ* 28. 1548; half Length.	h. fh.	—55
Sereniff. Jacobus Dux Eboracenfis, in an Oval of Palms. *Æt.* 18. 1651. *Teniers p.*	h. fh.	

Sir Thomas Cromwell, Knight, *the Bottom only of* Hollar.	4°	
An old Man's Head in a large Cap or Bonnet, long-forked Beard, Gold Chain and Jewels Pendant about his Neck. A Side Face from a Wooden Print of *Holbeins.*	8°	1647
A smaller side Face of a young Man, in a slash'd Cap or Bonnet. *Holbein inv.*	b —	—48
A Woman's side Face in a Fur Cap. *Holbein inv.*	b —	—48
A Woman in an high-crown'd Hat.	8°	—45
A small Man's Head in Shadows, as by Candle-light, bushy Hair and Cap on. *J. Felix Biler inv.*	b —	—35
A Man's Face in Profile, the Bonnet over the Forehead. *Martin Zimmerman inv. ex Ar. Collect.*	8°	—46
A Woman's Head in Profile, the Hair tied up behind, and comb'd down before, with a scollop'd Band about her Neck. *J. Felix Biler inv.*	b —	—36
A Negroes Head in an Oval.	a —	—35
Two Ditto square, one Man, one Woman.	b —	—45
Three Ditto, two Men, one Woman, less.	a —	
A Man's Head in Profile, with the Hood down on one side of the Face. *C. Sereta Boh. inv.* 1627.	c —	—35
Portrait of a Woman in a wrought close-bodied Gown, long dishevelled Hair, crown'd with Flowers, her Arms be-		

fore

fore her, and a Flower in her Hand. *Martin Schon. inv.*	8°	1646
The young Viceroy of Kanton on Horse-back.		
The old Viceroy of Kanton, sitting cross-legg'd.		
The Supreme Monarch of the China Tartarian Empire.	h. sh.	
P. Adam Schaliger, a German Mandarin of the first Order.	h. sh.	
Matthæus Riccius, and L. Paulus Colaus, Propagators of the Christian Law in China.	h. sh.	
Ambassadors of the Zutadsen, Three Figures.		
Twelve Figures of Chinese Persons, a King, Queen, *&c.*	h. sh.	
Cardinal Bellarmine.		
Two Lady's in Ovals.		
St. Egwin kneeling, Bishop of Worcester.		
Elizabeth Duchess of Exon, kneeling, and John Lord Stanhope.	4°	
Anne Duchess of Exon, and Sir Thomas Seyntleger, both kneeling, *from painted Glass.*	4°	

CLASS

CLASS IX.

Churches, Monuments, Cenotaphs and Coats of Arms.

THE Earl of Arundel's Monument: Fame, Time, Death, Honour, Downfall of Arts, *&c.* Arms and Emblems.	ſh.	
A Monumental Column, in Memory of Elizabeth, Wife of Robert Cole, Eſq; *with their Arms.*		1651
A Front View of the Cenotaph erected in the Cathedral at Antwerp, for Balſhaſar Carolus Prince of Spain, only Son of King Philip IV.	2 ſh.	—47
A View in ſmall of Straſburgh Church, and the Clock in another Plate.	c —	
The Weſt Proſpect of the Tower and Cathedral Church of the Virgin Mary at Antwerp. *A large Sheet.*		—49
The Ectype or Model of the elegant Tower at Mechlin, Three Quarters of a Yard long.	2 ſh.	—49
The Cathedral Church at Straſburg in in the larger Draught, firſt drawn and etch'd on the Spot, 1630; *and now again at* Antwerp. *Large Sheet.*		—45

The

The West Prospect of the late Conventual Church of Westminster.	h. sh.	
The North Prospect of the same.	h. sh.	
The Plan of the same Church.		
A Plan or Area of the Cathedral Church of St. Paul's, London.	sh.	
St. Paul's Church with the Spire before it was burnt. South View.	sh.	
The East View of St. Paul's Church.		
The North Prospect, of the Cathedral of St. Paul's.	h. sh.	1657
The West Prospect of the same.	h. sh.	—57
The South Prospect of St. Paul's.	h. sh.	
The inner Prospect of the Nave of St. Paul's Cathedral.	h. sh.	—56
Another inside Prospect of the same Church.	h. sh.	—56
Thrumpton-house. Pigots the South-side.	h. sh.	—76
Bunney-house. North-side.		
Holm-Pierpont.	sh.	
Clifton-house, the North-side.		
Langar-house and Church.	h. sh.	
Wollaton-hall.	sh.	
Ossiton-house.	h. sh.	
The Old Abbey Gatehouse at Worksop.		—77
Plumtree's Hospital.		—77
St. Mary's Church in Nottingham, not finished quite, by Hollar.	sh.	—77
Church of Newark upon Trent.	sh.	
Prospect of Newark from Lincoln-Road.	h. sh.	
Prospect of Newark from Hawson.	h. sh.	
Southwell Church from North-East.	sh.	

Southwell Church from the North.	ſh.
A Funeral Monument for Henry Bourchier, Earl of Bath, dedicated to Lady Rachel his Relict. (*As in Sandford's Genealog. Hiſtory.*)	h. ſh.
Six Plates of the Feneſtral Arms in the Refectory of Lincoln's-Inn, and the Middle Temple-Hall. (*As in Dugdale's Origines Juridiciales.*)	c —
Two Monuments in Poleſworth Church of the Cockeyns, *&c.*	h. ſh.
Two Women kneeling, as in the Window of the Hermitage in Warwickſhire.	a —
Arms in the Window of Newton Church in Warwickſhire.	c —
Three Monuments of the Throckmortons, *in One Plate.*	h. ſh.
Another Monument of Sir John Throckmorton and his Lady.	h. ſh.
Sepulchral Effigies of John Harman Biſhop of Exon, his Father and Brother.	h. ſh.
Monuments, *&c.* Arms of the Purefoys. *Two Plates.*	4°
The Monument of Mrs. Jane St. Andrew.	h. ſh.
The Monument of Sir Marmaduke Conſtable, *&c.*	4°
Three Monuments of the Holts at Aſton in Warwickſhire. *In one Piece.*	h. ſh.
The Monument of Sir Geo. Digby and his Lady, at Colſhill in the ſaid County, with Arms in the Church there.	h. ſh.

Monu-

Monumental Effigies of Judge Bingham and his Wife, at Middleton Church in Warwickfhire. *And Arms in the Windows.*	4°
Three Monuments of the Berminghams, at Bermingham in the faid County. *On One Plate.*	h. fh.
Sepulchral Effigies of the Grefwold's and Dabridgecourt's in the faid Church.	h. fh.
Coventry Crofs.	
Monumental Effigies of Lord Ferrers of Chartley in Bromwich; with the Family Arms in the Hall-Windows.	c —
Monuments and Arms of the moft ancient Family in Warwickfhire; the Ardens at Afton near Bermingham.	h. fh.
Monument and Arms of Tho. Crew, Efq; in the faid Church.	4°
Monuments of the Erdingtons in the South Ifle.	4°
A Mural Monument on the North-fide of the Chancel at Ultenhall.	h. fh.
The Arms, Infcriptions, *&c.* of the Conways.	4°
Monument of John Harewell, Efq; and his Wife with Arms, *&c.*	h. fh.
Monument of Beauchamp of Powick, and his Lady in Eatondon Church: With Seals of the Ethingtons and the Shirleys.	h. fh.
Monument of Clement Throckmorton, Efq; and Katherine Cecil his Wife, at Hafeley.	c —

Six Feneſtral Paintings, with their Arms, in St. Mary's Hall; of William Beauchamp, Lord Bergavenny, and his Lady; John Richard, Earl of Warwick, and his Counteſs Iſabella; Humphrey Earl of Stafford, and John Duke of Norfolk.	h. ſh.
Arms in the Window of St. Michael's Church; and the Monument of Katherine, Daughter to Thomas Duke of Norfolk, and Wife of Henry Lord Berkley; with that alſo of Sir Thomas Berkley, Knight.	h. ſh.
The King's Arms, C. R.	
The Arms of the City of London.	
The Arms of the Twelve Companies in Twelve Plates, *viz.* Mercers, Vintners, Grocers, Clothworkers, Haberdaſhers, Salters, Merchant-Taylors, Goldſmiths, Fiſhmongers, Ironmongers, Skinners, and Draper's Companies with their Motto's.	
The Monument of W. Wellington and his Wife.	c —
The Monument of Foulke Grevil, Knight, and his Lady.	4°
Monument of a Lady in the Chancel of Tarbick Church.	h. ſh.
Arms in the Church Window at Compton, and Effigies of the Verneys.	h. ſh.
Monumental Effigies of Sir William Bagot and his Lady, with the Monument of Mrs. Ellen Campion.	h. ſh.
Monumental Effigies of Mrs. Margaret Archer.	4°

Monu-

Monument and Effigies of Francis Smith, Esq;	4°
Monuments and Arms in Kingsbury Church.	h. sh.
The Monument of Sir John Hubaude and his Lady.	h. sh.
Figures and Arms in the Church Windows at Grendon.	h. sh.
Monument of a Knight in Tarbick Church, on the South of the Chancel.	h. sh.
Monuments and Arms at Mereden Church.	h. sh.
Monuments of the Frevills and Ferrers in Tamworth Church.	h. sh.
A Monument of the Purefoys.	4°
Another of George Abbot, Esq; Member of Parliament, who died 1648.	4°
The Monument of Thomas Spencer at Claverdon.	h. sh.
Monument at Stonely for Lady Alice, Wife of Sir Robert Dudley, and her Daughter Eliza.	4°
A small Chapel, with an Inscription to the Memory of Isabella le Despenser, Countess of Warwick, the Founder, who died 1439.	4°
Monument of Sir Thomas Puckering, Son of the Lord-Keeper.	h. sh.
The Monument, Effigies and Arms, of Edward Peyto, Esq; and his Wife; Three Angels supporting the Arms. [*In Two small Plates.*]	
The Monument of Robert Dudley, Ba-	

ron of Denbeigh, Son of Robert Earl of Leicester, in our Lady's Chapel.	h. sh.
Another of Ambrose Dudley.	4°
Another of Robert Earl of Leicester and his Lady.	h. sh.
Four Monumental Effigies of Thomas Lucy, Laurence Clare, John Manners, and John Tunstal. *In One Plate.*	h. sh.
The Monument of Richard Beauchamp, Earl of Warwick; with the Names of all the little Copper-Statues, at the Ends and Sides thereof.	h. sh.
The Prospect and Ruins of the Abbey of Osney near Oxford.	h. sh.
The Plan of Warwick, or the Ground-plot.	
Monumental Statues of the Earl of Warwick, who died 1410, and his Countess; Thomas Hungerford and his Lady; John Bewfoo and his Lady; and of a Seneschal of Warwick. *In One Plate.*	h. sh.
Eighteen Standards of Arms, supported by Staggs.	h. sh.
The Monument of James Enyon, and his Wife, with the Arms at Honingham.	4°
Paintings in the Windows of St. Mary's Church of the Beauchamps, with a Monument of Thomas Beauchamp, Earl of Warwick, and Lady Katherine Mortimer his Wife.	h. sh.
Ten more Fenestral Figures in the same Church, of Ladies of this Family.	h. sh.
Five more of Men of this Family, with	

the

the Tomb of Thomas Beauchamp, Earl of Warwick, and Lady Margaret his Wife.	h. ſh.
Eight Paintings more in the Window of our Lady's Chapel, of the Family of the Beauchamps; being Richard Earl of Warwick, Founder of that Chapel, his Two Wives, One Son, and Four Daughters.	h. ſh.
Monuments of the Aſtleys, and their Arms.	h. ſh.
Monuments of the Fieldings, their Arms, *&c.*	h. ſh.
Monuments of the Bakers in Newbold Church upon Avon.	h. ſh.
Arms depicted on the Wainſcot Cieling in the Roof of Maxtoke-Hall, which was the Priors Lodgings.	4°
Figures and Arms in the North Window of the Church, and in the Eaſt Window. *Two Plates.*	h. ſh.
Monuments of the Lucys.	h. ſh.
Arms in the Manor-Houſe at Compton-Murdack.	h. ſh.
Alſo in the Window at Deretend Chapel:	a —
And Berkſwell Church.	c —
Monuments of the Fiſhers and Wolveys.	h. ſh.
Monuments of the Aſtleys and Peytos.	h. ſh.
Two Monuments of William Peyto and his Wife, and Sir William Compton, and his Wife and Children.	h. ſh.
The Monument of Sir Fulk Grevil, Lord Brook.	h. ſh.
Two Figures in the Windows at Weſton Church.	

Monu-

Monuments of the Verneys and Odingsells. *Two Plates.*	h. sh.
Monuments of the Digbys. *Two Plates.*	h. sh.
The Monument of George Carew, Earl of Totness, and his Lady.	h. sh.
That of William Clopton, and the Monument of William Shakespeare the Poet. *Two Plates.*	h. sh.
Four Monuments of the Boughtons and Allesleys, in Newbold Church upon Avon. *Two Plates.*	h. sh.
Monuments of Thomas Fisher and his Wife, also of Sir William and Sir Edward Peito, with Arms.	h. sh.
William Hopkins's Monument.	
[*The above Seventy-eight Monuments,* &c. *are belonging to Dugdale's Warwickshire* *.	
Five Leaves of Arms (each Leaf of both Sides) Fourscore Coats in a Leaf of the Knights of the Garter. *Half Sheet Plates (as in Mr. Ashmole's History of that Order.)*	
A View of the Temple of Honour, as in the said Book.	4°
The Prospect of the Inside of St. George's Hall at Windsor, with the Manner of the Sovereign's sitting at Dinner, and his Attendance. *On a Sheet.*	
Prospect of the Choir of St. George's Chapel at Windsor from the West. *One Sheet. Hollar's Scenograph Regis.*	

* *By the great Numbers of Plates, drawn by* Hollar *in this City and County, he must surely have been long resident there.*

Pro-

Prospect of the Choir from the East. *Scenograph. Regis.*	sh.	
Prospect of the Inside of the Chapel.	sh.	
Body of the Church, &c. N°. 1, 2, 3, 4, 5, 6, 7, 8.	h. sh.	1663
Prospect of the Chancel or Screen from the West.	h. sh.	
Prospect of St. George's Chapel and the Tomb-House from the South, with the Ground-Plot thereof.	sh.	—71
Prospect of the West-End of St. George's Chapel.	h. sh.	
A North Prospect of Salisbury Cathedral. *Hollar delin.*	h. sh.	
East Prospect.	sh.	
North Prospect.	sh.	
The South Prospect of the Cathedral at Canterbury. *Tho. Johnson delin.*	h. sh.	
Prospect of the Cathedral Church at Hereford.	sh.	
A Map of the ancient Jerusalem, with the Ichnography, or Ground-Plan, taken chiefly from the Description of *John Bapt. Villalpandus, in Two Sheets.*		—60 ---57
Three Prospects of Solomon's Temple, *in One large Sheet.*		
The Furniture of the Temple, *viz.* Golden Candlestick, Golden Altar, Laver, Ark, with a View of the Inside of the Sanctum Sanctorum, &c. *One Sheet.*		—56
A Distinct Representation of several Parts of the sacred Temple, the Form, Dimensions and Ornaments.	sh.	—57

A View of King Henry VII. Monument in the Chapel at Weftminfter-Abbey. *In One Sheet.*		1665
The Monument of King Edward IV. in the Royal Chapel at Windfor. *Dedicated to General Monk.*	fh.	
The Monument of Charles Earl of Worcefter, and his Countefs Elizabeth.	h. fh.	
The Monument of Bifhop Hacket.	h. fh.	
The Infide Profpect of the Choir of Lincoln Cathedral.	h. fh.	---72
Tumulus Francifci Bacon, apud Sti. Albani.	h. fh.	
The Monument of Sir John Chaworth and his Wife Mary, Daughter of Sir William Pafton at Langor in Nottinghamfhire. *Rich. Hall. delin.*	4°	—76
A Monument on the South-fide of the Church at Holme-Pierepoint. *Rich. Hall delin.*	4°	—76
Another Monument (in Nottinghamfhire) without Place or Name. *Rich. Hall delin. Vide Thoroton.*	h. fh.	—76
The Tomb of Margaret Countefs of Richmond, Mother of King Henry VII. with Arms.	4°	
A Tomb in the Arch between the South Ifle, and the Chancel of Wollaton, (*in Nottinghamfhire.*) *Rich. Hall delin.*	4°	—76
A Canopy'd Monument on Four Pillars; and under it a Coffin cover'd with a Pall, having a Crown or Coronet thereon: Two Boys with extinguifh'd Torches at Top, fupporting the Arms		

of

of Portugal, and Banners of the Arms on the Corner Pinacles; this Motto on the Cornish, *Mors ultra non erit.* Also a Scale of Feet.	4°	1653
A Coat of Arms. Motto. *Arma Pacis Fulcra.* Two armed Men Supporters.	8°	—43
A Coat of Arms supported by Two Lions; in the Shield, St. Michael beating down the Devil. A small View of a City at bottom.	b —	—46
Arms. Two Swans Supporters.	b —	
St. Martin's Church at Utrecht. *A large Sheet.*		—60
A Monument of Charles Earl of Worcester and his Lady, inclosed within a Rail of Brass; without Arms or Inscription.	h. sh.	—64
A large Coat of Arms supported by Pallas and Hercules. Motto. *Virtute et fide. Quellin delin.*	h. sh.	---45
Arms, a Fleur-de-Lis in Ornament. *L. Horn Collen.*	h. sh.	—33
The Jewish Sacrifice in the Temple of Solomon. *A large Sheet.*		—60
Scenographia totius Templi Hierosolymitani, omniumque illius Porticuum. *A. Solomone.*	sh.	---59
A Church and Boys Two and Two going into a Porch, People kneeling in the Church-Yard.	sh.	
Plan of the Cath. Church of Canterbury.	h. sh.	
Church of Colchester.	h. sh.	—57
Christ Church at Canterbury.	h. sh.	

Two Plates of the Plans of Solomon's Temple. *One Sheet and half.*		1657
St. Mary's Overy's Church.	h. sh.	—61
Salisbury Cathedral.	sh.	
Two Monuments of Bishops.	c —	
Three Ditto without Names.	c —	
A Monument of Henry Lacy, Earl of Lincoln.	4°	
Two Monuments, *on One Plate like the other.*	h. sh.	
Two Monumental Effigies. *One, Gulielmo Greene.*	4°	
A Monument of John de Bello Campo.	h. sh.	
Tumulus Rogeri, *cognom. Nigri, Lond. Epis.*	h. sh.	
Eustachius Fauconberg Decanus de Totenhall.	h. sh.	
St. Erkenwald's Shrine, in St. Paul's Cathedral.	h. sh.	—57
The Inside View of the Nave of St. Paul's Cathedral, with a Latin Inscription at Bottom. *In a large Sheet.*		—58
Tumulus Randulphi de Engham.	h. sh.	
Ecclesiæ Salvatoris Brugis.	c ---	
St. Paul's Cathedral. Partis exterioris Chori Prospectus.		
——— ab Oriente Prospectus.		
——— Orientalis Partis Prospectus Interior.		
——— Chori Ecclesiæ Cathedralis.		
Burtoniensis Ecclesiæ (in agro Staffordiensi) Prospectus.	h. sh.	—61

Facies

Facies interior Montis Pietatis Bruxellensis.		
Facies exterior, Ditto.	c —	
Turris et Ædes Ecclesiæ Cathedralis Argentinensis. *viz.* Strasburgh, *with Latin Verses at one Corner.*	h. sh.	1645
Four Monumental Effigies, in One Plate, of Thomas Okeford, William Rythyn, and Richard Litchfield, in St. Paul's.	h. sh.	
The Choir of St. George's Chapel at Windsor. *A Proof.*	h. sh.	—60
Another Part of it. *The Choir.*	h. sh.	—63
Another Part of it going into the Choir by the Pulpit.	h. sh.	—63
An Archade Cenotaph illuminated. *Quellin pinxit.*	sh.	
Litchfield Cathedral. *Kyrck pinxit.*	h. sh.	
Basilica Aquisgrana.	sh.	
Three Monuments in One Plate, with cumbent Statues on them; the uppermost two Persons Arms on a Shield; the Back of the Print, Bermingham Chancel; a Woman standing; Arms of Stafford, and Twenty-two Shields of Arms, in the Window of the Church of Bermingham.	h. sh.	
Arms in the Windows of St. Michael's Church, Twenty-six Shields. A Monument of Grey Marble, Lady Katherine Berkeley; under it another Monument. A Mitre. Berkeley's Arms, Astley, Ball-hall, Wichford in the North Windows.		

The King's Royal Arms and Supporters, at Bottom, *Dieu et mon Droit.*	h. sh.	
Cathedral Church of York.		
A Proof of a Monument without writing. A Statue of a Lady lying along, with her Hands upon her Breast; Evelyna, Countess of Lancaster.	h. sh.	1666
A large Compartment, Title and Arms of Lamoraldo Claudio Fran. Comiti de la Tour.		
The Monument of the noble Prince Edward called *The Black Prince.*	sh.	
Elizabeth, Duchess of Exeter, and Lord Stanhope, both kneeling.		
The Monument of Thomas, Duke of Clarence, and his Lady Margaret.		
The Monument of Charles Somerset, Earl of Worcester, and Elizabeth his first Wife.		
The Sumptuous Monument wrought in Steel, erected in St. George's Chapel at Windsor, for King Edw. IV. *This Plate partly done by* Hollar, *one of his last unfinished Works, shews his feeble Hand before his Death.*		
A Noble Monument in Worcester Cathedral, of Arthur Prince of Wales, eldest Son of King Henry VII.		
Prospect of Windsor Castle, S. E. a long Slip. At the Top of the Plate, Windsor Castle, the whole Plan and View of it.	sh.	

Prospect

Prospect of Windsor Castle from the North.		1667
A Prospect of Eaton College and Church, to the North.	h. sh.	—72
The Ruins of Gisburn Abbey.	h. sh.	
Chinese Sepulchre.		
A Monument for King William the Conqueror.		
A Monument of William Earl of Flanders, and his Seals.	4°	
A Monument of King John, a cumbent Statue.		
A Monument of Aveline, Countess of Lancaster.	h. sh.	—66
A Monument for Edmund, Earl of Cornwall.	h. sh.	
Philippa, Duchess of York, her Monument; a cumbent Figure.		
The Gate of St. John's Jerusalem, in the Suburbs of London; the Chapel;		—61
the Hospital House.	h. sh.	—60
St. Katherine's Hospital, near London.	h. sh.	—72
Southwell Church, North Prospect.	sh.	—72
——— West Prospect.	sh.	
A Prospect of Higham-Ferrers Church, to the South.	h. sh.	
Monument of Humphry Barley.		
Richard Parkins at Bunny.		—76
Monument of Gervasius Pigot, Arm.		
William St. Andrew's Monument.		
John St. Andrew's Monument.		
Mansfield's Monument, 1624.		
In Willoughby Church, 3 Monuments.	h. sh.	
Ditto, Four Monuments.	h. sh.	
Three Monuments in Clifton Church.	h. sh.	

A Tomb, on the South Wall, Gervaise.		
Cliftons Monument.		
George Clifton.		
Sir Gervaise Clifton Bart. his Monument.		
Monuments at Holm-Pierpont.		
Monument of Gertrude, Countess of Kingston.		
Sir Henry Pierpont's Monument.	h. sh.	
Arms on Waerton-gate.		
Chancel at Tithby.		
Lord Scroop's Tomb and his Lady.	h. sh.	1676
Chaworth's Tombs.		
A cross-legged Knight, couchant upon an old low Tomb-stone. Memoriæ Horatorum apud Flintam. (Hussey) *with a Shield.*		
Two Monuments of Caltoft.		
Major Staunton, Four Monuments all cumbent.	h. sh.	
A Monument an old cross-legged Knight.		
A Monument for Thomas Atkinson, ob. 1661.	h. sh.	
Johannes Tevery's Monument.	h. sh.	
Gervaise Tevery.	h. sh.	
Richard Willoughby, a Skeleton.	h. sh.	
Henricus Willoughby.	h. sh.	
Another Henricus Willoughby, et Anna Uxor ejus.	h. sh.	
Henricus Willoughby, Filius.		
At Gunnalston, Three Monuments.		
Two Knights cross-legged, and a Woman in the middle.		
Sir Humphry Monox, Arms, Three Hedge-hogs (Heriz.)		

Monu-

A Monument in the Chancel at Offington.		
Of William Cartwright and Grace his Wife, and Children.		
Monument of John Plumptre, 1552.	ſh.	1677
A Map of South Wales.		

CLASS

CLASS X.

Insects, Flowers and Shells.

MUSCARUM Scarabæorum, Vermiumque Variæ Figuræ et Formæ, *&c. ex Arundel. Coll. Antverp.* Being the Frontispiece of some succeeding Plates.	e —	1646 and —47
A Plate of four Butterflies, and two small Beetles.		
Another of a Flying-Beetle, and three Butterflies.		
Three more Plates of other Flies, Butterflies and Grashoppers.		
Three more Butterflies, Caterpillars, *&c.*		
Three more Butterflies with Claw Wings, *&c.*		
Two more of Butterflies of various Shapes and Spots.		
Fourteen Plates in all.		
Eight Diversæ Insectam Aligerorum, Vermiumque, *&c.* the Title-Page, and seven Plates.	c —	
A most curious Book of Shells in Thirty-eight Plates. Some of the Plates have Letters of Reference, most of them have none. *Many Collectors*		

of

of Hollar's Work have them not; nor are they to be met with in the most numerous Collections, except Two or Three, where they are esteem'd as great Rarities.

Rhabarbarum, the Plant growing.
Cia, or Tea-Herb, as it grows.
Teng, another Herb.

CLASS XI.

Animals, Hunting, Fishing, and Van Avont's *Boys.*

A Lion Couchant. *A. Durer*, 1518. *ex Arund. Coll.* ⅊.	e —	1645
A Boar. *L. Cranich delin.*	e —	
A Lion Passant. *A. Durer inv. ex Coll. Ar.* ⅊.	e —	—49
A Shock Dog. *A. Maetham delin.*	f —	—49
An Ass. *J. Bassan delin.*	f —	—49
Pædopægnion: Or Views of Boys Sporting. *Pet. Van Avont invent.* In the Title-Plate.	c —	—46
The Head of Georgius ab Etenhard, Eques 1646. *The Title.*		
The Head of Petrus Vanden Avont. *Antwerp. Pictor.* Another Ditto.		—51
Two Views of Boys sporting with Birds and Arms.		
Two Views more of Boys with Fishes and Fruits.		
Two Views more of Boys with Lambs, *&c.*		
Two Views more of Boys Dancing, *&c.*		
Two of Boys in Bacchanal.		

Two

Two more in like manner with Goats.		
Two more mounted on a Goat and a Panther.		
Two more playing in different Poftures, fetting in Clouds.		
Two more of Boys in Concerts of Mufick.		
Another of Boys eating Grapes, *&c.*		
One of Angels fupporting the Crofs.		
Another of Angels with the Crofs in the Clouds, and others below, with the *Sudorium*, on which was faid to be the Impreffion of our Saviour's Face; and other Inftruments of his Crucifixion.		
One of Angels bearing up the Crofs.	4°	
And Three more. *Twenty-eight in all.*	a —	
Animalium, Ferarum et Beftiarum, Florum, Fructuum, Mufcarum, Vermiumque, Icones variæ, ad vivum delineatæ.	d —	1663
This Sett is Twelve Plates; there are but Four of them Hollar's, viz. *the above Title and Three more following, the others are grav'd by other Hands.*		
A Leopard, the Gilderland Rofe, French Anemony, *&c.*	d —	—62
The Elephant, and Monkey, Crown Imperial, Daffodil, *&c.*	d —	
The Peony, African Marigold, Narciffus, Rofe, *&c.*	d —	--63
There is one invented by Hollar, *but not etch'd by him.*		
Several ways of Hunting, Hawking and Fifhing, after the Englifh Manner;		

invented by Francis Barlow, *etch'd by* W. Hollar, *viz.*	d —	1671
Hare-hunting; Coney-catching;		
River-fishing; Salmon-fishing;		
Angling. *These Six first Plates by* Hollar, *the Seven remaining by another,* viz.		
Heron-hawking, and Pheasant-hawking;		
Partridge-hawking; Otter-hunting;		
Coursing the Fallow-Deer; Stag-hunting, and Fox-hunting.		
A Frontispiece to a Book of Sporting, adorn'd with Dogs, Fowling-piece, Pouch, *&c.* and a Coat of Arms at Bottom, with Space in the middle for a Title, but none inscrib'd.	b —	---46
The same with a different Coat of Arms, dedicated to Theodore Paw; with the Title of Animals, by *P. Van Avont.*	b —	---46
Belonging to this Book.		
A dead Deer. *Of this there is a Reverse.*	b —	—46
Three Plates of Dogs of various kinds.	b —	and
One of Sheep.		—47
Three more of Dogs. *Without Date.*	b —	—46
One of Leopards intoxicated with Grapes. *After Rubens.*	b —	
One of Lions. *After Rubens.*	c —	—46
Some Asses and Swine. *After Barlow.*	b —	—62
An Elephant, and Camel, and Monkeys. *After Barlow.*	b —	—63
A Reverse of this last.		

Two

Two Plates of Bears. *After Barlow. One is a Reverse.*	b —	1662
A Plate of Goats, and another of Horses. *After Barlow.*	b —	—63
One of Wolves.	b —	—62
One of Deer. *And a Reverse.*	b —	
Two of Cows. *And a Reverse of one.*	b —	—59
One of Dogs. *After Barlow.*	b —	
These belong to one Sett. And have a Title-Page, by Tempest, *and Three Plates by* Gaywood.		
Two Plates of Hunting-horns.	b —	
Two Plates of Quivers, Arrows, Spear, Horns, *&c.*	b —	
Two Plates of dead Boars, *&c.*	b —	
Two more of dead Deer, Hares, *&c.*	b —	
These Eight Plates seem the Work of another Hand.		
A dead Hare hanging by the Foot, Dogs, Birds, *&c. Peter Boel pinx.*	h. sh.	—49
Divers kind of Birds. *After Francis Barlow: The Title-Page by* Gaywood.—And One of Ostriches, *also by him.*		
First an Eagle.—Two Plates of Turkey and Hawks.	b —	—54
One of various kinds, and One of Cormorants, *&c.*		
One of the Owl, Magpye, *&c.* and One of Pidgeons.		
Four of Water-Fowl and other Birds.		
One of a Cock, Hen and Chicken, and One of Pheasants.		
One of Herons, and—One with Two Swans.		

One

— One of Ducks and Mallards, *&c.* and		
— One with Peacocks.		
Seventeen Plates in all, by Hollar.		
A Bird upon a Branch of a Tree.	f —	1646
— A Duck.	e —	—46
— The Figure of a Mole.	f —	—46
A Cats Head, at large.	4°	—46
Two Stags Couchant, from *A. Durer,* 1518. A.	g —	—49
Little Boys in Bacchanal, carrying another towards a Spring, issuing from an Urn, held by the Figure of a River.	f —	
An Elephant, with several Actions of the Elephant about it, and the Description in Dutch. *Q. If* Hollar's, *which was shewn in* 1629. *alive.*	h. sh.	—29
— A Rhinoceros and a Salt-Cow, with a Bird and a Lamb.		
— An Elephant, with a Camel, Deer and other Cattle.		
Hippopotamus, a Sea-Horse.		
Feki Foli gi kerker. Two Figures with a Sort of a Badger.		
— A Whale, and small Fish.		
— The Bird Lowa.		
Several Boys carrying a young Bacchus. *Van Avont.*		

CLASS

CLASS XII.

Coins, Medals, Seals, Vases and Cups.

A Large Eucharistical Cup, richly wrought with the Story of our Saviour, the Apostles, *&c.* with the Inscription expressing it to be taken from a drawing with a Pen; made by *Andrea Mantegnia*, and preserv'd in the *Arundelian Collection.*	sh.	1640
The same without the Inscription.		
Sabolt Beham. Maler. XXXX. IAR. ALT. MDXXXX. Anna Behamin. Alt. XXXV. IAR. MDXXXX. } Medal. Reverse, a Laurel Wreath, with this Cypher ~~ISB~~. [*See Repertorium Sculptile-Typicum*, 8°, 1730, *p.* 10.]	a —	1647
A small Figure of Temperance, on a fine wrought Cover for a Cup, from *Holbein.*	8°	—49
The Form or Ornament of some Roman Javelins, as in some of their Emperors Coins; *In Four Circles.* (*As in Upton De re Militari.*)	b —	

A Roman Army assailing a Cittadel under their Shields, lock'd together after the Testudo Manner.	b —	
Two Pieces of Roman Ensigns.	b —	
The Figure of a Stone preserv'd in Mr. Ashmole's Repository.	e —	
The first Silver Coin with the Garter about the Arms.		
Two Coins more in Honour of the Garter, upon the Investiture of Frederick King of Bohemia, and Robert Earl of Salisbury: Also a Ring made Garterwise.	c —	
Three Pictures and Eight Medals of Princes, in the Collars of the Orders whereof they were Companions.	h. sh.	1667
The Seals and Signet of the Order of the Garter.	h. sh.	—70
Three Seals of the Emperors of Russia, and two Coins of Count Mansfield, and the Duke of Mantua, with the Figure of St. George upon them.	h. sh.	—67
Seals and Coins having the Arms encircled with the Collars and Garter of their Orders.	h. sh.	
A Medal struck by Charles XI. King of Sweden, upon his Investiture with the Garter expressing the Concord of the Two Crowns.	b —	
Another of the same Device with a fuller Inscription.	a —	
A Sett of Vases from the Original Drawings, by Hans Holbein; in the *Arundelian Collection.* London *and* Antwerp. *Nine of them.*	8°	—42 —45 —46

A

A fine wrought Pattern for the Foot of a Cup, the Defign drawn by Hans Holbein for King Henry VIII. *(probably belonging to the faid Sett of Vafes, like that Cover defcribed over Leaf.)*

A fmall Medal of Lewis XIV. King of France, 1647.

And the Reverfe.

Five Plates of Roman Medals different Sizes, *which may be Queried.*

An Oval Seal of Chriftopher Wren, Dean of Windfor.

The Two Great Bells of China, *viz.* of Erford, and of Pekin.

A Mafk and Letters, A. M. T.

A Plate of feveral Royal Seals, being of William I. Conqueror, William II. and Henry III.

William Count of Flanders, his Seals.

A Plate of Seals of Richard Earl of Cornwal, and another Seal, as King of the Romans.

Edmund Earl of Cornwal, a Seal.

The Seal of Gilbert de Clare.

A Plate of Seals. King John and Henry III. Two Seals.

CLASS XIII.

Seasons, Muffs, Fans and Swords.

VArious Ornaments for the Hilt, Locket, and Chape of a Sword, or Dagger, from *Holbein.*	8°	1644
Two more Plates of the like Ornaments, from *Holbein.*	8°	—45
The Four Seasons in half Length, with four English Verses under each.	4°	—44
Four Seasons at full Length, with four English Verses under each.	h. sh.	1643 and —44
Two small Plates with a Muff, Handkerchief and Mask in it.	9 —	
Another with Muffs and Tippet.	f —	—45
Two more with single Muffs in them, tied round the middle, with Ribbons or Laces.	f —	—45
Another Plate with five smaller Muffs in it, and Hands in them.	e —	—45 and —46
A larger Plate with Muffs, lac'd Handkerchiefs, Gloves, Fans, Mask and Pincushion.	b —	—47
A Plate of Muffs different from the others.	e —	—45
Spring, a Woman, with Flowers in a Square. Latin and English Verses at Bottom.	h. sh.	—41

Summer

Summer, a Woman, a Vail over her Face, a Fan in her Right-hand. Latin and Englifh Verfes.	h. fh.	1641
Autumn, a Woman, Fruit in a Difh, *&c.*	h. fh.	—41
Winter, a Woman, a Muff on her Left-hand. Verfes as before, the Four in Square, and half Figures.	h. fh.	—41
Another almoft the fame without any Writing.		
Summer, a fmaller Square. *A Copy from the other.*	d —	
The Defign of a Sword-Hilt, Hook, *&c.* made by H. Holbein for Prince Edward. *From the Arundelian Collection.*	4°	—42
Two of the Seafons repreferted in Dutch Stories.	a —	
Four Seafons repreferted in Towns. *Zu. Strasburg,* by *Jac. Vander Heydon.*	c —	

CLASS XIV.

Frontispieces and Titles of Books, that generally have no other Plate of Hollar's *Works.*

A Figure of Painting or Sculpture drawing of Heads with this Inscription. *Variæ Figuræ, a W. Hollar, &c. Collectæ et Insculptæ Antverpiæ.*	b —	1646
The Frontispiece of Thomas Compton Carleton's Book, entitled, *Philosophia Universa*, printed Folio 1649, *Antw.* dedicated to Maximilian Duke of Bavaria; representing him on a Throne, and his two Sons on each Side, alluded to in Virgil's Verse of the Golden Bough; with an Emblem at Bottom of the Bavarian Bounty, in a Fountain watering all Parts of the Earth. *Abr. Diepenbeck delin.*	h. sh.	—49
Another Frontispiece of a Book, with a Woman representing the Ottoman Empire, holding the Map of her Dominions; with Pallas and Mercury on the Sides.	8°	—50

Another

Another Frontifpiece of the Virgin Mary appearing to St. Norbet, and caufing White Robes to be brought him by Angels, with Figures of an active and contemplative Life on each Side; and at the four Corners, St. James, St. Jofeph, St. Gifelbert, and St. Wilhelm in Compartments. *Abr. a Diepenbecke inv.*	4°	1650
The Bufto of King Charles II. on a Pedeftal, there ftyled *Societatis Regalis Author et Patronus.* Fame holding a Wreath of Laurel over his Head. The Lord Chancellor Bacon, and Lord Bronker on each Side. Books and Inftruments of Arts on either Side. *Evelyn inv.* As before Dr. Spratt's Hiftory of Royal Society.	4°	—67
A Head-piece, as at the beginning of Afhmole's Order of the Garter.	c ---	
A fmall Profpect of the City of Antioch, with four Englifh Verfes at Bottom, by *John Quarles, feemingly a Frontifpiece to fome Book.*	8°	—57
A Title-Page of a Book reprefenting Mofes and Aaron, holding up the Table of the Law in the middle: At Top a Minifter preaching to his Congregation; and at Bottom Mofes on the Mount receiving the Law, and a Prieft at the Altar.	8°	
Monafticon Anglicanum: Or the Frontifpiece to that Work. St. Gregory and St. Auftin on each Side, and Em-		

blematical

blematical Compartments at Top and Bottom.	h. sh.	
Frontispiece in 8°, of Figures of Pallas and Hercules, or Art and Labour, on each Side, Crowns, Miters, Cardinals Hats, *&c. At Top, if filled up it's a Frontispiece: If not, 'tis one of the Borders of Death's Dance.*	8°	
An English Gentleman paying his Courtship to a Lady, with a Cupid between them in a Publick Assembly; at Bottom *Omnia Vincit Amor*, seeming Part of the Frontispiece of a Book, or else a Head-piece to some Book of Complements.	a —	1651
Frontispiece to Bishop Andrews's Manual for the Visitation of the Sick.	a 12mo	1642
Frontispiece to Martial's Epigrams, wherein one Satyr holds up a Looking-Glass to another.	4°	
Frontispiece to the Bible: Inscribed *The Holy History*; Faith holding up a Glass to Moses, thro' which he sees Things Invisible as well as Visible. *Lond.*		—53
Frontispiece to Dr. Whitlock's Zootomia, or Moral Anatomy of the Living by the Dead. (A Book of Essays in 8° about 1653.)		
Frontispiece to a Book, called the Academy of Pleasure, furnished with Letters, Dialogues, Songs, *&c.* Mercury, Venus setting, Juno.	8°	—65
Frontispiece to Mr. Evelyn's Transla-		

12 Ga 7. A book of 42 Country Dances with this Frontispiece 1651

tion

tion of of the Firft Book of Lucretius. *Mary Evelyn inv.*	8°	1656
The Frontifpiece of an Embaffy to the Emperor of China; reprefenting him fitting in his Chair of State, attended by his Guards, *&c.* As before Ogilby's Edition of that Embaffy in Folio.		
A New Book of Flowers and Fifhes; collected and compos'd out of the beft Authors. Under this Title, in a Compartment, adorned with Feftoons of Flowers, is a Sea-Profpect, and Fifhermen making a Draught with a Drag-Net.	4°	—62 and —71
There are Twelve Plates as mentioned of this Sett, but not done by Hollar.		
The Frontifpiece of the Sphere of M. Manilius, made an Englifh Poem, by Edward Sherburne, Efq; *In a large Folio.*		—73
Title-Page, Caroli Lotharingiæ Ducis Clypeus Spiritualis. *Bruxellæ.*	b 12mo	—45
Viridarium Sacræ et Profanæ, *&c.* Hollar.	8°	---33
The Revelation of St. John, illuftrated by Thomas Brightman.	4°	—44
Regeneration Sermons, by Ifaac Ambrofe.	4°	
Clidamas, or the Sicilian Tale, by *J. S.*	8°	—39
A Chain of Scripture Chronology.	4°	
Tubus Optico-Geometric.	4°	—31

A Title-Plate Square. Hippocrates ſtanding on one Side, and Galen on the other.	4°	
Pious Annotations upon the Bible, by John Diodati. *Geneva.*	4°	1643
The Device of the Univerſity of Cambridge, repreſenting the Buſt of a Woman, holding up a Sun in one Hand, and a Cup in the other. *In an Oval Form.*	b —	
Caſimirus Emblematico-Anagrammaticus, a Circle with ſeveral ſmall Circles about it.	4°	
A Title to ſome German Book with ſeveral Texts, explained by Figures in ſeveral Compartments. In the middle, Chriſt hanging on the Vine as on the Croſs. *Ego ſum Vitis vos palmites.*	4°	
A Title of a Book, two Men riding and meaſuring for the Roads in Ireland. Half Sheet.	h. ſh.	
A long Slip of Ornaments, being Emblems drawn by Kleyn—for Virgil—ſome done by Hollar.		
Twenty-four Letters, an Alphabet in ſmall Size.		
Ditto another of large Capitals.		
A Head-piece—an Elephant, (Africa) a Rhinoceros.		
A Title. A Treatiſe of the Cauſe and Prevention of the Errors of the preſent Times. *London.*		1617
Frontiſpiece of Plagues of Egypt, in		

ſmall

fmall Compartments, *Brufels* A. D. 1633.		1633
A Poem on Sacred Contentment, an Ornament or Border about it. *A whole Sheet.*		
Title-Page of Babel, or the Confufion of Tongues.	4°	
Front of Dr. Donn's Works, his Effigies laying in a Tomb in his Winding-Sheet.	4°	
The Sinners Tears.	8°	—53
Whole Duty of Man.	8°	—59
Magicarum Difquifitiones.		
Count Palatine fitting on his Throne. Folio Sheet Title.		
Infide of a Church (*Spare thy People, O Lord*) the Congregation kneeling at Prayers.	12°	
Decupla in Pfalmos, a Title-page, containing Ten different Men and Languages. Fol.		—39

A short Repertory or Description of Hollar's *Works.*

FROM the *Arundel Collection*, or from famous Masters Designs, published at different Times and Places. How many are in each Sett compleat; either Prospects, Views, History, Heads, *&c.* not bound up in PRINTED Volumes.

CLASS I.

Death's Dance in Squares with Borders.	30
Of another Sett without Borders.	4
Common-Prayer.	12
Ditto, by Palma and Stella.	8
Christ's Passion, by Holbein.	16
Small Scripture Stories.	36
Ditto, a little bigger.	3
Days of the Creation.	6
Ditto, Square.	4
Ditto, Long.	2
After Elsheimer, Relig. 5. Hist. 7. Landskips four only.	16

CLASS

CLASS II.

Fables ſmall Square.	4
Emblemata Nova.	11

CLASS III.

Proſpect of Lambeth and Three more.	4
——— of Weſtminſter and Three more, Longer.	4
——— Royal Exchange and Three more, Longer.	4
——— of Dover, Elizabeth Caſtle, *&c.* from Tempeſt.	16
——— of Aldbury.	6
——— of Algier.	12
——— Ditto, Longer.	3
Ruins in England.	6
Wiſton Place and Five more.	6
Amœniſſimi aliquot Locorum Proſpectus.	8
Proſpectus aliquot Locorum. Lorendzbergh.	12
Proſpects of Places on the Danube.	14
——— of and near Straſburgh.	12
——— on and by the Rhine.	12
——— of Places by Genoa.	6
Roman Ruins ſmall.	12
Ditto, Large.	2
Views by Peeters, *viz.* Loveing, Tyrus, Maeſe and Dordrecht.	4
Landſkips, Ships, and Sea-Proſpects, ſmall narrow Plates.	9
Amœniſſimi Locorum in Diverſis Provinciis Proſpectus.	24

Count Taffis's Entry.	6
Form of King Charles I. Army.	4
German Views publiſhed, by Hogenberg.	10
Emmerick, Minda, and Four more long Ones.	6
Hurſt, Rocheſter, and Cows Caſtles.	3

CLASS IV.

Navium Figuræ.	12
Storm-Pieces.	4
Ditto, Leſs.	5
Prince Rupert's Sea-Fights. *In Sheets.*	7

CLASS V.

Warriors Heads.	6
Old Men with Beards.	5
Ditto, without Beards.	5
Antick Faces.	24
Variæ Figuræ et Probæ, and Five of Anatomy.	6
Diverſæ Effigies. *L. Da Vinci.*	6
Boys after *J. Romano.*	10
Drawing-Book.	

CLASS VI.

Dutch Landſkips of Brughel.	8
——————— of Van Artois and de Vadder, *&c.*	12

CLASS

CLASS VII.

Hollar's Heads in Squares of Women and Men ſmall.	25
Ditto in Circles.	38
Ditto, in Ovals of ſame Bigneſs as the Circles.	4
Ditto, in Eight Squares.	5
Ornatus Muliebris, Engliſh Habits.	28
Robes of Nobility.	9
Aula Veneris. } 2 Title-Pages.	
Theatrum Mulierum. } 2 Title-Pages.	
Small Dreſſes of Women.	100
Nuns and Fryers the ſame Size.	17
Converſations or Senſes in ſmall Square. *Should be Five.*	3

CLASS VIII.

Portraits, Holbein's Head, Henry VIII. and Eight more in Rounds after Holbein.	10
——— in ſmall Oval Heads, Nobility, *&c.*	35
Painters in Meyſſens Book and Hollar's Head.	6
The Family of Roelans.	5
Prynne and Four more, with Writing under.	5
Generals on Horſeback.	4

CLASS IX.

Churches, Monuments, Views.	
City-Arms.	14
Jeruſalem and the Temple.	8
Arms of all the Knights of the Garter. Ten Plates.	

CLASS

CLASS X.

Muſcarum.	14
Inſectorum.	8
Shells.	38

CLASS XI.

Van Avonts Boys.	28
Animalium Ferarum, *&c.* Four by Hollar. The Sett.	12
Hunting and Fiſhing. Six by Hollar. The Sett.	13
Dogs, *&c.*	11
Animals from Barlow. Ten by Hollar. The Sett.	14
Horns and Quivers.	8
Birds, Seventeen by Hollar. The Sett.	19

CLASS XII.

Vaſes.	11
Medals.	
Sword-Hilts.	4

CLASS XIII.

Seaſons, half Length in 4°.	4
Ditto, whole Length. *In half Sheets.*	4
Ditto, half Length. *In half Sheet.*	4
Ditto, in Towns.	4
Ditto, in Dutch Stories. Seaſons in the Country.	4
Muffs.	8
Twelve Months of the Year.	12

ADDENDA.

PAge 7. Twelve Scripture Pieces. Salutation. Laſt Supper. Crucifixion. Hell and Heaven. Ecce Homo. A Reſurrection, &c.

P. 10. Archbiſhop Laud's Tryal before the Houſe of Lords and Commons. 4°

Shewing the Tapeſtry of the Spaniſh Armado 1588.

P. 14. Three Perſons endeavouring to blow out the Sun with Bellows.

A Man ſitting, holding up above his Head a Mirror, a Woman, a Monkey, and a Globe. Six Lines in Dutch.

An Emblem, repreſenting a Map the Iſland of Britain and Ireland covered with Armies, and explanatory Verſes at bottom. ſh.

P. 20. The Yew Tree in Anſley Park, a Bower made with a Ladder to go up into it.

P. 36. St. Goar. State of St. Goar by the Rhine, the Arms above in the Middle.

P. 37. Regenſberg, a very long ſlip Print; the Name over the great Church.

P. 38. A long View of the City of Armentiers in Flanders; and a Plan of

the

the City and County besieged and taken 30 May, 1647. by Archduke Leopold.	4 sh.	1648
P. 39. A Map of Surry (with the Hundreds.)	4°	—67
A Map of the Holy Land.	sh.	
A Globe or Map of the World.		
A Map of the City and Port of Tripoli in Barbary, Plan and Prospect.	sh.	—75
A Prospect of the Streights of Sicily.		
Faro de Messina; a long Slip.		
Colchester Church in Essex.	h. sh.	—61
A large Plan and Siege of Landrecy, taken by the Spaniards.	4 sh.	—47
A Plan and View of Philipsburg.	h. sh.	—35
A Map of Ennishore, a Province in Ireland; with a Head (Lord Donnegal.)		—67
P. 67. Franciscus Junius, a larger Plate.	h. sh.	
P. 72. Lady Shirley in a Square. *Vandyke pinx.*	4°	
P. 93. A curious Tomb or Monument in Gisburne Abbey; two Sides or Views of it.	h. sh.	
P. 105. The Coats of Arms of all the Knights of the Garter, in 467 Shields.		
Several Roman Medals.		
Arms of the Marquess of Dorchester.		
P. 108. SS. Biblia Polyglotta. Fol.		—57
P. 110. Consecration of a Church or Chapel; a King kneeling.		

THE LIFE OF WENCESLAUS HOLLAR, ENGRAVER.

HE was born at *Prague*, a capital City in *Bohemia*, of a genteel Family; was bred up and designed to study the Law, being put Clerk to some of that Profession *(which he was obliged to leave)* he and his Relations being opposite to the Imperial Interest, when those Civil Factions happened, and the Battle of *Prague*, *Anno Dom.* 1619; whereby they were entirely ruined. *Hollar*, then young, had a natural Inclination to Drawing, being ready at his Pen, and in Scholarship. The Profession his Parents intended him to follow, not meeting with proper Encouragement, he by Degrees practis'd drawing Views, *&c.* having had some Instructions under *Merian* a noted Engraver then living, he entirely followed the Bent of his Genius; he made several little Essays before he left his native Country, 1607.

as a Print of the *Ecce Homo* 1625; and another of the Virgin, *both small Plates, are his first Essays.*

1625. The Virgin and a Christ after *Albert Durer*; with *Greek* Verses at the Bottom of the Plate.

1626. The Virgin Mary and the Infant in her Arms is another.

1626. Fortune on a Globe after A, *Albert Durer.*

And in 1627, the Virgin and the Babe receiving the Cross, after *J. Heintz.* This is a little larger, yet are but small Beginnings.

Hollar by his own Practice and Study had improved himself in drawing Geometrical and Perspective Views, Plans, *&c.* and especially by the Neatness and Curiosity of his Pen, drew Landskips and Views of Towns extremely well.

He travelled to several great Cities in *Germany*, through *Frankfort* to *Colen* and *Antwerp*; and return'd again to *Colen*, where he resided some Time with difficulty enough to subsist. Thus passing some Time or Years in drawing Views and Plans of Cities, which are printed from the Plates he has done, he also etch'd a Book of small Heads from *Henzelman* and *Biler*; at *Colen* he publish'd a View of *Herbipolis* or *Wurtzburg*, where under is writ, *Hollar delineavit in Legatione Arundeliana ad Imperatorem.* And he made a large Drawing, a Prospect of the City [a] of *Prague*, which being curiously and exactly done with the Pen and Pencil (no doubt) gave great Pleasure and Satisfaction to the noble Earl

[a] The Drawing now in the Possession of Dr. *Rawlinson.*

of

of *Arundel*, who then was there on the Spot, *Anno* 1635; which drawing is of the ſame Magnitude with the Print engraved after it, on two long Plates. He did many Drawings with the Pen in all Countries and Places where he reſided, in *England*, in *Germany* and *Flanders*; though few of them are entirely finiſhed, and fewer preſerved, though certainly, he drew moſt Part of all the Deſigns for his Plates that he engraved[b].

Thus it happened that the Earl of *Arundel* paſſing through *Germany* to the Imperial Court, as *Hollar* was recommended to him at *Collen*, being pleas'd with his Drawings and Repreſentation of thoſe Towns he had an Intention to viſit in his Embaſſy, he took him along with him: By this Opportunity *Hollar* had the Patronage of the greateſt Collector and Lover of Arts then living, beſides a Proſpect of being recommended in *England* to the Favour of his Majeſty King *Charles* the Firſt, then known to be the Royal Encourager of all curious Arts and ingenious Men, which drew many excellent Artiſts into this Nation.

This Nobleman, in his Embaſſy going thro' ſeveral great Towns and Cities[c], ſtaid Eight Days at *Collen*, Four at *Mentz*, Thirteen at *Prague*, Eleven at *Nuremberg*, at *Augſburg* Two, *Wurtzburg* Four, *Francfort* Five, *Regensburg* Nine Days at the Emperor's Court;

[b] Which conſider'd apart from his other Works, muſt take up great part of his Life-time.

[c] An exact Account of the Earl of *Arundel*'s Embaſſy to the Emperor, 1635. In 1636. ſeveral curious Drawings by *Hollar*, Views on the *Rhine*, in the Poſſeſſion of the Ducheſs of *Portland*.

from the Third of *August* till the Eighth of *November* at *Vienna*; so travelling from *April* to *December* his Excellency arriv'd at *London*, and in his Train came *Hollar* to begin the Year 1637. The Prospect and View of *Greenwich* in Two Plates, dated 1637, of which Date are his first Works in *England*. He did from the *Arundel* Collection, many Plates in that and the following Years 1638, 1639. as may easily be observed in the Catalogue of his Works, as those Two Prints from an antient Altar-folding Table representing King *Richard* the Second kneeling before his Patron Saints, inscrib'd to the King, and copy'd from the Original then in the *Arundel* Collection, and now in Lord *Pembroke*'s.

1639. Also a Print of the Earl of *Arundel* on Horse-back; and great Numbers of other Plates.

As he grew in Esteem here, his Friends procur'd him the Honour (some little Time before the Civil Wars broke out) to teach the Prince the Art of Drawing, and by this means got into the Service of the Royal Family [c].

1640. In this Year he published Twenty-six Plates, *Ornatus Muliebris, &c. Londini.*

And the fine curious Cup from a Design of *Andrea Montegna*, preserv'd in the *Arundel* Collection.

[c] I believe it was Prince *Charles*, having seen a small Pocket-book, with Silver Clasps mounting the Arms or Badge of the Prince of *Wales*, the Crown and Feathers; within this Book, are several Drawings, Parts of the Face and Heads to begin to learn from, with *Hollar*'s own Hand-writing, which Book was in the Possession of the Right Hon. the Earl of *Oxford*.

It

In the next Year he did King *Charles* and his Queen, and other Prints: Several from *Vandyke*'s Pictures.

It is certain he could not ſo well enter into that Maſter's true manner of Drawing, in his Grace and Touches, as other Engravers, ſome in *England*, and others abroad, who had ſtudied his Way or Manner of Drawing and Painting; for which Reaſon he could not obtain *Vandyke*'s Recommendation, nor that of his Admirers (which is no ſtrange thing) if we conſider, that it is in the Beginning that moſt Artiſts learn a good or indifferent Manner, ſuch as their Genius leads them to, which afterwards is very difficult to alter, yet *it may be ſaid*, that amongſt the Imitators of the Works of *Vandyke* in Print, ſeveral are done by *Hollar*, not done by any other Engraver, others as well, and always collected amongſt the Works of *Vandyke*.

But, to do Juſtice to *Hollar*'s Memory, ſome Heads, I mean Portraits, may be obſerved and mention'd to be truly well done, ſo far did he arrive to excel (from the ſmalleſt Beginning) to the moſt difficult Branch of that Profeſſion; which is to expreſs Life and Likeneſs, on which depends great Application and Study.

Moſt of theſe Portraits were grav'd in *England*, in 1642. he did a Print of the Queen of *Sheba* before *Solomon*, from a Drawing by *H. Holben*, in the *Arundel* Collection; with many other *Italian* Maſters; 1643. *Theatrum Mulierum*, Sixty Plates, in the Habits of different Countries

tries in *Europe*, with a ſecond Title *Aula Veneris*, 1644. *Lond.*

As his good Fortune depended much upon his noble Patron, ſo the Misfortune of the King's Friends, the Loyaliſts, in thoſe Civil Wars, or grand Rebellion, toſs'd *Hollar* about with the loyal Party, and when Diſtraction ran ſo high that it drove the Earl of *Arundel* out of *England* into *Flanders*, his Houſes here, and Eſtates being plunder'd or deſtroy'd; poor *Hollar* being left behind, try'd in ſome way the Fortune of War, by entering under the Command of the Noble Marquis of *Wincheſter* and Col. *Robert Peake* at *Baſing-houſe* in *Hampſhire*; there he was made Priſoner of War, made his Eſcape from thence, and went over to *Antwerp* to his Patron the Earl of *Arundel*[d].

In this Year 1645. he began to work at *Antwerp*, where he ſettled, and there moſtly employ'd his Time in publiſhing Prints from the *Arundel* Collection; as *Diverſæ Probæ*, *Muſcæ*, a Book of *Leonard Da Vinci*'s of Heads, *Epiſ. Malderus*, *the Religious Men*, *&c.* ſmall whole Lengths.

But the Year following his Noble Patron being advis'd for his Health to go to *Italy*, having reſided at *Antwerp* from 164$\frac{2}{3}$ to 1644[e].

[d] Who was there retired with his Lady, and all his Family, and moſt valuable Collections of Pictures, *&c.*

[e] In a Letter to Sir *Richard Brown* at *Paris*, returning him Thanks for his good Offices done to him when at *Antwerp* and at *Paris*; another Letter dated *Aug.* 23, 1646. from *Padoa* to Mr. *John Evelyn*, then at *Paris*.

in

in hopes that Air would be of Benefit to him he there died at *Venice*. The laſt Works done by *Hollar* from that Nobleman's rare Collections was the Book of Shells, which containing Thirty-eight Plates, having neither Title nor Explication, is now the moſt ſcarce of any of his Works. Thoſe of his Inſects are extremely curious, and thoſe Plates of his Muffs are incomparable. As all his Works are done by Etching, he has ſo well adapted that Manner of Engraving to them, which makes them ſo valuable. 1646.

Soon after the Deceaſe of the Earl of *Arundel*, *Hollar* was turn'd adrift, and, for ſome Years afterwards, whilſt he continued at *Antwerp*, he work'd for ſeveral People, Print-ſellers or Publiſhers of his Works, no doubt at very low Prices, for I don't find that at any Time he work'd for himſelf to ſell or publiſh, as has been cuſtomary with Profeſſors of that Art, when they had Subſtance of their own, or Friends and Intereſt ſufficient. However, having gain'd the Reputation of an ingenious Man, he did engrave his own Picture, firſt in an Oval, being then *Ætat.* 40. *Anno Dom.* 1647. with his Arms at bottom.

In a fine Collection of *Hollar*'s Prints, being Five large Volumes in Folio, (probably) collected in *Holland*, underneath a Print of himſelf, is an Encomium writ in ſeveral *Latin* Verſes, and the ſame in *Engliſh*, tranſlated by the ſame Hand, which I have tranſcrib'd with the Permiſſion of my Noble Patron the Earl of *Oxford*, who hearing of this extraordinary Col-

lection of *Hollar*'s Prints, ſent a Commiſſion to an Agent in *Amſterdam* to buy them, to add to, and improve his own fine Collection. To the Honour of *Hollar* it is thus expreſs'd in one of thoſe Books, writ with the Pen.

Qui mores hominum multorum vidit et urbes,
Ithacus eſt digitis dignus, Homere, tuis:
At mores hominum melior qui ſculpit et urbes,
Solus erit digitis gloria lauſque ſuis:
Qui tantum vidit, cæcum tulit ille Poetam;
Qui ſculpſit, propriis claruit ex oculis.
Æternum vives, proprio tumulatus in ære,
HOLLARE; *nec norunt hæc monumenta mori.*

For Towns and Faſhions ſeen by Sea or Land,
Ulyſſes got the Praiſe of *Homer*'s Hand;
But who theſe Towns in Braſs and Faſhions fram'd,
Needs only by his own Hand to be fam'd.
Blind Poets ſerve to blaze the Feats of Sight,
Whilſt, HOLLAR, thou canſt ſhine by thy own Light;
Inſhrin'd by thy own Braſs then mayſt thou lie,
And live; ſuch Monuments can never die.

In this Year and the following Years 1648, —49, 1650,—51. he grav'd many Heads, Portraits, Landſkips after *Breughil*, *Elſheimer*, *Teniers*, the *Triumphs of Death*, *&c.* and ſome of the moſt valuable Part of his Works from famous Paintings.

In

In 1648. there being a Book then publiſhing by *J. Meyſens*, living at *Antwerp*, containing the Pictures and Lives of the moſt famous Artiſts living, and lately dead. *Meyſens* being an ingenious Man, a Lover and Profeſſor of Art, had been indefatigable in his Collections on that Account, for the Honour of the *Low-Countries*, *Flanders*, *Holland*, *&c.* Of theſe *Hollar* has done near half a Score Plates, and amongſt them his own Picture, drawn by *Meyſens*; underneath which is the following ſhort Account of him: 1648.

W. H.

A Gentleman born at *Prague* 1607. was naturally much inclin'd to the Art of Miniature, but diſcourag'd by his Father. He in 1627. left *Prague*, living ſometime in ſeveral Towns in *Germany*, and practiſing the Art of Graving with *Aqua fortis*; he ſet our from *Collen* with the Earl of *Arundel* towards *Vienna* and to *Prague*; from thence he return'd with this Nobleman, and came to *England*, where he had been domeſtic Servant to the Duke of *York*. He retired to *Antwerp* on account of the Civil Wars, where he now reſides.

This ſmall Account, I believe, was put under the Plate by his own Direction, becauſe I have ſeen it without; but more eſpecially (it may be obſerved) that he has engrav'd the Characters of the other Painters, done for the ſame Book himſelf, but (perhaps modeſtly) avoided the doing of his own.

After the Death of King *Charles* the First, he immediately grav'd his Picture, and several Loyalists; the King [d] and the Duke of *York* his Master coming into *Flanders*, *Teniers* drew the Duke's Picture, and *Hollar* engrav'd a Plate after it, which is scarce, being done in 1651. *Ætat.* 18.

Thus *Hollar* stay'd a few Years chiefly at *Antwerp* when abroad from *England*, and did several Works, which may be discover'd by their Dates, for which he was particularly remarkable more than many other Engravers: However, after the Death of his Patron he continued working from the *Arundel Collection*, but was paid by others; after *P. Brill*, many Landskips, some dated 1650 and —52. *ex Arund. Coll.* and publish'd by *Meysens*; but meeting with small Encouragement there, made him inclinable to return to *England*, the Government seeming to him to be a little settled, and several Works there going forward wherein he was useful and necessary, and no other Person then capable of doing the like, by which means he might expect to live better than elsewhere.

1652. The first Plates done by him after his Return are after some Drawings of *Julio Romano*, and many in *Ogilby's Virgil*; several Heads and Title Pages; Numbers of Plates in the *Monasticon*, *Dugdale's St. Paul's Cathedral*; *Stapleton's*

[d] He engrav'd King *Charles* the Second standing with Emblems, and afterwards made a Print of his Royal Master *Jacobus Dux Eboracensis*, *Ætat.* 18. 1651. *Teniers pinx.* From the Scarcity of this Print, 'twas perhaps done for *Teniers* the Painter.

Juvenal,

Juvenal, and *Dugdale's Warwickshire*. These furnished him with full Employment for several Years.

Whenever *Hollar* did those little Plates where *Christ* is persecuted by Monks and Friers, there is no Date nor his Name to them, and only one Print of the sixteen has the Name *Holbein*, which may be fictitious; *these very scarce*.

About this Time *Hollar* lived in the House with Mr. *Faithorne* [e], Engraver, near *Temple-bar*, and went on with the Plates for *Virgil*, *Dugdale*, and *Ogilby*'s *Africa*, *&c.* 1654.

Thus till the Restoration of the King he was certainly fully employ'd, and might then have soon amended his Fortune, with the Return of so many of his Friends, and the Restoration of Peace and Freedom; but the Smallness of the Price paid him by the Undertakers of these Works kept him still low; *to mention only the View of Greenwich*, a long Print of two Plates, it has been well attested to me, that *Stent* the Printseller paid him no more than 30*s.* for Drawing and Engraving, which two Plates might be fairly worth five times as much, taking Advantage of the poor Man's Necessity in the Sickness Time, 1665. which put a stop to all Works of this kind; and the Fire of *London* happening the Year after, so stagnated all Affairs of Prints and Books, and reduc'd him to such Difficulties as he could never overcome. 1660.

The Monument of King *Henry* the Seventh, 1665.

[e] Others he work'd for, as *Stent*, *Overton*, *&c.* Printsellers, who kept him in their Houses, confin'd to hard Labour, and small Pay, at his usual Method, by the Hourglass.

printed in *Sandford's General History* (a most laborious and difficult Work) is underwrit, *W. Hollar fecit Aqua forti* 1658, *Ætat.* 58: compleat; which shews he thought it a Work of Merit to be done by a Man at that Age, and who had been above or full forty Years a Practitioner in the Art.

Some Years after the Restoration, by Appointment from the Crown, he was sent abroad to[e] *Tangier* with the Lord *Howard* Governor, there he was to take the Draughts[f] of the Town and Forts, which he did, being employ'd a Twelvemonth in that affair. In his way home he run the risque of being taken by a *Turkish* Rover, as is related more at large in *Ogilby's Africa* 1670. in Captain *Kempthorn*'s Engagement in the *Mary Rose* with Seven *Algerine* Men of War in *December* 1669, with a Print of that Action done by *Hollar*[g]. Yet, after all these Difficulties, at his Return to *England*, after long Attendance and loss of time, could get no more than One Hundred Pound for all his Labour and Service.

Haud facilè emergunt, quorum virtutibus obstat
Res angusta domi. Juv. Sat. iii. ℣ 165.

That worthy Gentleman Mr. *Evelyn*, in his History of Calcography, says of him: " *W. Hollar*, a Gentleman of *Bohemia*, whose

[e] Several Drawings done by *W. Hollar*, dated 1669. of *Tangiere*, in the Possession of Sir *Hans Sloane* Bart.

[f] Many of these he afterwards publish'd in Print, and are Part of this Collection of his Works. To some of his Prints he writes himself *Scenographus Regis*.

[g] In this Action Eleven Persons were kill'd and Seventeen wounded; the next Day they got into *Cadiz*.

" inde-

" indefatigable Works in *Aqua fortis* do infi-
" nitely recommend themselves, by the ex-
" cellent Choice which he hath made of the
" rare things furnish'd out of the *Arundelian*
" Collection, and from most of the best
" Hands and Designs, for such were those of
" *Leonard da Vinci*, *Fr. Parmensis*, *Titian*,
" *Jul. Romano*, *A Mantegnio*, *Corregio*, *Pe-*
" *rin del. Vago*, *Raph. Urbino*, *Seb. del Pi-*
" *ombo*, *Palma*, *Alb. Dure*, *H. Holben*, *Van-*
" *dyke*, *Rubens*, *Breugel*, *Bassan*, *Elsheimer*,
" *Brower*, *Artois*, and divers other Masters
" of prime note, whose Drawings and Paint-
" ings he faithfully copied, besides several
" Landskips, Towns, Solemnities, Heads,
" Portraits, Fowls, Beasts, Insects, Vessels,
" and other signal Pieces, not omitting what
" he hath etch'd after *Cleyn*, *Streeter*, and
" *Dankers*, for Sir *Philip Stapleton's Juve-*
" *nal*, Mr. *Ross's Sylvius*, the *Polyglot Bible*,
" the *Monasticon*, First and Second Part, *Dug-*
" *dale's St. Paul's* and *Survey of Warwick-*
" *shire*, with other innumerable Frontispieces
" and Things done by him after the Life;
" and to be *(eo nomine)* more valued and e-
" steemed than where there has been more
" Curiosity, about Chimeras, and things which
" are not in Nature; so that of Mr. *Hollar*'s
" Works we may justly pronounce, there is
" not a more useful and instructive Collection
" to be made [h]."

[h] In 1672. he travel'd in *England*, northward, and in his Way, drew Views of *Lincoln*, *Southwell*, *Newark*, and *Yorkminster*; and in 1675, —76, and —77. he did his Plates of *Nottinghamshire*.

Fo-

Foreigners are alſo curious in collecting his Works in ſeveral Parts; *L'Abbe de Marolle's* Catalogue mentions 959 Pieces that he had then, certainly nothing near what he hath done in all.

There are others who pretend to have the intire Works of *Hollar*, collected by himſelf, which is not to be depended on, tho' there are ſeveral rare Collections made by the Curious formerly, and more of late Years; whereby his Works became more ſcarce and valuable. Some of his laſt Works are printed in *Sandford's Genealogical Hiſtory* and *Thoroton's Nottinghamſhire.*

Amongſt his Misfortunes *(a real Loſs)* was that of a hopeful Son, about Seventeen, as I was inform'd by a Perſon that was intimate with *Hollar*, and who had learnt of him his Method of working, and had given good Proofs of his Skill and Affection to the Art in ſeveral Plates mark'd *F. P. Francis Place.*

Others learn'd of *Hollar*, and aſſiſted him in his Works: — *Carter*, *Dan. King*, and *Gaywood*; by theſe there are tolerable things grav'd, particularly by the laſt, who imitated his Maſter much, and ſoon after his Death, under ſome of his Works writes himſelf *Quondam Diſcipulus. Dudley* alſo, another Workman, uſes the ſame Style of *Quondam Diſcipulus*, tho' not ſo good a Workman. *F. Place* and *P. Tempeſt* had alſo ſome Inſtruction in the Art under him, and aſſiſted and engraved for him.

Hollar thus having led a painful and laborious Life, always attended with Difficulties, reach'd to the Age of Seventy Years, at which Time he

he liv'd in *Gardiner's-lane* in *Westminster*, where he dy'd, but so indigent, that there was an Execution in his House, of which, when he was dying, he was sensible enough to desire only to die in his Bed, and not to be remov'd till he was buried, which was to the New Chapel Church-yard *Westminster*, where he was interr'd.

The exact Time and Place of *Hollar*'s Death being so obscure, no Author or Writer of his Life, either here or abroad, could certainly tell where, some having positively asserted he died at *Antwerp*, and others were uncertain. Many Years ago, being desired by the Earl of *Oxford* to draw up some Account of him and his Works, upon searching the Parish Register of St. *Margaret's Westminster* [i] I found thus, *Wenceslaus Hollar buried 28th of March* 1677.

The Widow of *Hollar* survived him, and several Years afterwards, sold a large Book of his Works to Sir *Hans Sloane* Bart.

But lately having the Opportunity of digesting of a prodigious number of *Hollar*'s Works at the Command of her Grace the Duchess of *Portland*, to make one complete Collection from all those Acquisitions and Purchases of that Master, left by her Noble Father the Earl of *Oxford*, from thence I have been able to make further Observations than heretofore, and by that means principally have enlarged the Materials of this Account, as well as the Number of Prints done by him,

[i] Directed to me by a Letter from a Friend of his, who saw him buried, and attended at his Funeral.

many

many Hundred Plates more than ever were to be found in the most accurate Collections in *France*, *Holland*, or *England*.

Such an Account being much desired by many of the Curious, particularly in *England*, where his principal Works were done, and so many Collections of this Master's Works, which abound with great Variety, I am obliged to acknowledge their Civilities, and the Opportunities of seeing the Works of *Hollar* in the Possession of Dr. *Mead*, Sir *John Evelyn*, Sir *Anthony Westcomb*, *Bryan Fairfax* Esq. Mr. *Samuel Gale*, and *James West* Esq; *&c.* these, and other worthy and curious Gentlemen whom I visited on this account, as far as my Skill or Endeavours, and the Vacations from my other Affairs would permit; in the first place to observe those Pieces well known to be *Hollar*'s Works; also as there are many Plates in printed Books surely his Works, tho' his Name nor Mark to them; therefore may happen not to be mentioned: yet rather than to escape any true Print, some doubtful ones may be inserted, which I hope will be generously excused, as well as the irregular Order of placing some Prints in this Account; as in other Collections abroad of famous Masters Works, the best Judges have not taken upon them to decide affirmatively without Appeal to the Publick, leaving to Time and Observations to clear up the difficulty of making on any Subject a complete Collection or Series of a Work of so various and extensive a Nature.

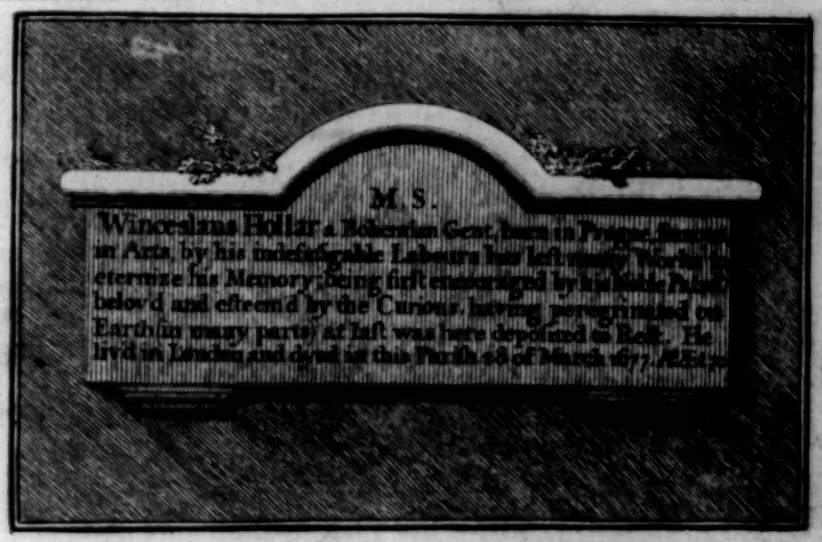
F I N I S.

Some Errata which have escap'd the Press, the Reader is desir'd to excuse or correct:

Pag. 12.	*read*	*invia virtuti nulla est via.*
16.		A Prospect of Greenwich, with Latin Verses only, dated 1637.
31.		Gratz *instead of* Gretz.
33.	*add*	A small Map of Berkshire, 1671.
39.		A Map of America. See p. 38.
53.	*read*	femineæ.
54.		*in pago.*
64.		*Richardus (Dominus Weston)* was his Name.
67.		*Tedescho de Casa.*
68.		Queen Catharine. An Oval.

Having designed a Monumental Stone to be put up for HOLLAR, *if this small Impression meets with a suitable Encouragement; a Friend of mine sent the following Lines, tho' the Plate underneath was already engrav'd:*

The Works of Nature and of Men,
By thee preserv'd, take Life agen;
And ev'n thy PRAGUE serenely shines,
Secure from Ravage in thy Lines.
In just Return this Marble fain
Would add some Ages to thy Name:
Too frail, alas! 'tis forc'd to own,
Thy SHADOWS will out-last the STONE.



MVSEVM
BRITAN
NICVM